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## Publishers - Editors

Ed & Pat Juare

## Editorial Assistants

Carol Picillo

Michelle Merchant

Louise Harrop

## Subscriptions

Michelle Merchant

## Contributing Editors

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Bev & Bob Casteel

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Bernie Coulthurst

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**AMERICAN**   
**SQUARE DANCE**

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Many of our square and round dance friends are receiving a free sample copy again this month.

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## **THE EDITOR'S**

information within some of the newer columns? We will review each comment carefully, then we will discuss it with the contributing editor involved and make a decision. As we've said, we want ASD to be your magazine.

### **Let's start proving it**

We have more work to do which is where you come in. We, who square and round dance, know it's fun but in many respects, can't prove it to outsiders. Why don't you start proving it through this publication? ASD, "the official publication for square and round dancing", wants to show the outsiders what's going on in our corner of the world. Whether you have 20 or 200 members in a club is irrelevant. Whether your festival draws 20 or 200 squares, is irrelevant. What counts is that you are dancing. Show us

We've been encouraged by the reception many of you have shown to the new ASD. Phone calls, e-mail and letters have been positive towards the changes we've instituted. Some question if we can incorporate more

so that we can show others. ASD wants your photos and information showing that your club, weekend, festival or convention is dancing, is alive and is well. Pick up an inexpensive camera and use it, then send the photos to us. Just write down some of the details regarding the photos you send and whether you want them returned or not.

### **Get Them Dancing**

Whether or not you organize a club for teens, or one at a retirement center is not material. "Get Them Dancing"

**Mark down our new address and phone numbers ---**



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should become our motto. If we have clubs at every retirement center in the country, don't you think someone will notice? Most younger people do not know how to dance, period. They do limited socializing, period. Until they are ready to socialize, changing their minds about dancing is like swimming against the tide. So let's put our efforts where they'll bring the greatest enjoyment and rewards.

## Don't Get This Wrong

In no way should you read into this commentary that we don't care about those who do not participate in our

hobby and that we are writing off younger people. We'd love to get back fifty percent of those who danced for three years or less over the last twenty years. How many dancers do you think we'd have if that occurred?

Till next month, from all of us at *American Square Dance*, may each of you have a wonderful new square dance year and a

## Happy New Year

*Ed & Pat Juairé*

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# FROM THE MAIL ROOM



The "Rusty Hinges" Shot in the Arm described in the September issue is a good idea, but I wonder why so many people believe that the polished-up Hinges are going to stay around when they encounter the same conditions that drove them away before. In other words, if you expect to keep them interested, you jolly well better do something different!

It's good to hear that the program in Cincinnati has been so successful. The reason for its success is plainly stated in the article, their program is directed and presented by a master caller, Jerry Helt.

*H. Orlo Hoadley  
Rochester, NY*

Please renew our subscription for another year. Thank you.

*Virginia Riggio  
Lumberton, NC*

The USS Kearsarge Association will have a reunion in Corpus Christi, Texas beginning on April 28 through May 2, 1998. The reunion is for the veterans of the aircraft carrier, USS Kearsarge CV, CVA, CVS 33 and the new Kearsarge LHD 3. If anyone knows anyone that served aboard the Kearsarge, please have them contact The USS Kearsarge Association, 815 Savannah Drive, Columbus, OH 43228-2944, or e-mail at JBenn20630@aol.com

Sincerely,

*Cal Waterbury  
aboard 54-55  
Copperas Cove, Texas*

I hope you can help me clarify something. My husband and I just got back into square dancing after several years of absence. I find that there is a move going on to try to get all the states to make square dancing their state dance so that it can then be considered the Folk Dance of the USA.

I know a commemorative stamp was issued with the words "Folk Dance of USA" and a picture of square dancers on April 26, 1978. I thought that stamp was supposed to commemorate the fact that the Senate and Representatives of the federal government had made this our folk dance. I know my memory isn't quite what it used to be, but tell me the story here, will you??? I am truly confused with this issue at the present time.

*Betty Card  
West Piston, PA*

*Editors note: The square dance movement was successful in being declared the folk dance of the U.S.A. during the Bi-Centennial, but it was not permanent. Many dancers have been working at the state levels to get their state to make square dancing the folk dance of their state. When there is a major majority or even better, all states, signing on, then we can return to Congress, and request that the square dance be made the official dance of our country.*

Please renew our subscription to the *American Square Dance Magazine*. Thank you.

*Mr & Mrs John Hockes  
Hummelstown, PA*

Please enter our subscription again for one year. I'm sorry I let it expire. Thanks.

*Dallas Miller  
Newport News, VA*

Keep up the good work. Enjoy reading your *ASD* magazine. Enclosed is a two year subscription.

*Norman Yoshimoto  
Hilo, HI*

Please renew our subscription for another year. And also for Jim & Elsie Riley. Thank you.

*Sonia Ray  
Ottumwa, IA*

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If you have tried to do something and failed, you are vastly better off  
than if you had done nothing and succeeded.

## People / Events

### IN THE NEWS

*If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, PO Box 777, N. Scituate, RI 02857, or FAX to (401) 647-3227. We'll do our best to include it in a future issue.*

Two of the youngest Tar Heel square dancers, both members of the Swinging Stars in Greensboro, find it difficult to understand why so few American teenagers are attracted to square dancing. The two are Sabrina Langhurst, 14, a freshman at South Stokes High School near King, and David Atkins, 19, a student at GTCC (Guilford Technical Community College) in Jamestown. Both would like to organize a teen Square Dance Club in the Triad area of North Carolina, but to date their efforts to do this have not materialized. Sabrina's older sister, Katrina, a sophomore at South Stokes, is a square dancer but currently not a member of any club. Their mother, Ilene, is also a member of the Swinging Stars as well as secretary of the Piedmont Dancers Association. She has been square dancing for 20 years.

Sabrina's extra-curricular activities

include serving as athletic trainer for her school's teams - her favorite sport is football - and associate membership in the Future Business Leaders of America. Another activity she enjoys is horseback riding. A dancer for four years, she has attended several state conventions, including the 1997 convention in Raleigh. Her enthusiasm for the activity is reflected in her own statement, "I feel lost if I'm not at a dance on Saturday night." She describes the Swinging Stars as "an upbeat club" and likes caller Mike Summers because "he calls a variety of movements, not the same ones over and over."

A 1996 graduate of Page High School in Greensboro, David is taking courses at GTCC which lead to an associate degree in computer repair work. This semester (Fall '97) his classes are in elec-



tronics. He graduated from the Single Squares Club class in 1994 and joined Swinging Stars in September 1997. Like Sabrina, David thinks Mike is "a great caller." David's aunt, Gloria McDonald, took classes with David. Both are members of Single Squares whose caller is Paul Kubler.

What accounts for square dancers lack of appeal to teenagers? Sabrina and David offer several reasons.

(1) They view square dancers in the image of the "Hee-Haw" cast on TV, (2) they don't realize how much fun it is and aren't willing to try it, (3) they think trying it would embarrass them in the eyes of their friends, (4) outfits worn by square dancers "turn them off" and (5) they "have better things to do." Both quickly add none of these are valid reasons for not square dancing.

Caller Mike Summers and club members have welcomed the two teens into their ranks with open arms. "They add a youthful touch which our club needs," says one member. Under club bylaws, anyone under 18 may become a member if one or both parents are members. Club members recognize that youthful dancers are indeed the future of the activity which means so much to them.

*Al Stewart  
Greensboro, North Carolina*

## Family Frolic Celebrates 50 Years

Family Frolic Square Dance Club in McCook, NE, hosted their 50<sup>th</sup> Anniversary Club Open House Sunday afternoon, September 7, 1997. The Open House was held at the Fair-

grounds Community Building in McCook with Ed Claflin of Gothenburg calling. There was cake, punch, lots of dancing and reminiscing.

With the assistance of Miss Ann Butte, Red Willow County Home Demonstration Agent, the club was formed in 1947 by Mr. & Mrs. Leonard Holmes and Mr. & Mrs. Cletis Norman with six other couples, who in turn invited other couples to form the club, which included bringing their children. The dances were held at the YMCA Building. Eventually the club branched out to surrounding towns and several other clubs were formed.

In addition to Leonard Holmes and Cletis Norman, there were only three club callers during these 50 years. They were Earl Moore of Arapahoe, Nebraska; Jess Miller of North Platte, Nebraska; and Ed Claflin of Gothenburg, Nebraska.

Besides square and round dancing, the afternoon activities included a display of scrapbooks, souvenirs and memorabilia. There was old caller equipment furnished by Leonard Holmes daughter, Donna (Holmes) Butler and her husband Jerry, special guests from McCook. ➔

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Another special guest was the daughter of Cletis Norman, Leora (Norman) Murphy and her husband Tom Murphy of St. James, Minnesota.

Entertainment included a piano number by Beth Kollmorgen of Trenton, Nebraska; a family accordion trio consisting of Marilyn Goodenberger, Angie Wilson and Kathy Latta. Humorous songs by Kathy Latta, and a skit by Kathy Latta, Phil and Marilyn Goodenberger. A committee of ten long-time club members organized this event.

The current officers for the club are: Presidents: Jerry & Delores Dellere; Vice-Presidents: Melvin & Patty Meguire; Secretaries: Phil & Marilyn Goodenberger; Treasurers: Erwin & Pat Fredde. Other board members are Lloyd & Twila Nokes, Fred & Alice Schultz, and Charlie & Mary Duffield, chairpersons of this event.

*Charlie & Mary Duffield,  
McCook, Nebraska*

---

## Great News From the Front Lines

*A story that needs to be told.*

This is a report from Sun City West, Arizona.

Subject - the 1997 - 1998 Beginners Class. The numbers are in and read as follows: for October, 186 non-dancers took part in the introduction classes. For the full month, 156 people were active. Now, 120 dancers are registered for the Monday night class, 52 people for the Friday afternoon classes. More than 120 have joined the club!

What a sight to see! The movable wall had to be taken down to provide more room for the dancers. We played the record "Tonight We're Gonna Tear Down the Walls" while the removable wall opened.

The question has been asked, how did this happen that the Westerners of Sun City West were able to bring in so many new dancers? What's the secret? The answer to the first question is "It didn't just happen." The entire Westerner club became involved. Every member talked to neighbors and friends. Everyone talked to their churches about putting announcements in their newsletters. They posted fliers. The highlight of this year's promotion for the new dancers class was a FREE ice cream social put on by the Westerner Club for anyone who wanted to have a fun afternoon being introduced to the wonderful fun world of Square Dancing.

Did it work? Yes, they served 300 people ice cream. Out of the 300, 180 were non-dancers, the others were club members who came out to dance with the non-dancers and show them just how much fun square dancing is. Dancers and non dancers had fun for two hours without doing any more than the first 12 calls. When the time had come to close, no one wanted to leave. There was laughter and new friends being made, and just plain old talking going on.

The answer to the second question about what is the secret? "A great energetic board." Mr. Lee Van Epps heads the Westerner Board members. Lee states that this board comes to the board meeting full of energy and full of ideas. Nobody has the attitude of "Let Joe do it." The club members are the same way. Each and every member is willing to do whatever it takes to welcome dancers at the door, help serve refreshments, and to help angel anyone who is having trouble with a call. Last year's new dancer class is out in full force helping to angel this year's



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large class. It is great to see those who were just starting last year helping the new dancers.

Do you know what that is like to



have someone who dances tell you "don't worry I did the same thing last year and you will do just fine." I am so

proud of this group of square dancers. They are showing that square dancing is alive and well. If we have an attitude that it's over, we have tried every-

thing and it doesn't work, its attitude is what we need to get rid of.

If you have the time this winter stop in Sun City West to see the largest group of new dancers in the nation dancing at the largest square

dance club in the nation today. It is a sight to behold.

*Larry Ingber  
Caller*

# Ask Dave

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only he can, with plain talk, common sense and humor.

**DAVE GIPSON (219) 490-0214 [dave@dave-gipson.com](mailto:dave@dave-gipson.com)**



**Dear Dave,**

**We are living in Yokosuka Japan. There must be dances and clubs here somewhere. How do I find them?**

**Julie Todd**

No problem Julie! Simply contact National Square Dance Directory at PO Box 880, Brandon, MS, 39043. Their phone is 1-800-542-4010. They publish a yearly listing of all clubs throughout the world. You can find their advertisements within these pages.

**Dear Dave,**

A young man in our area is interested in taking up calling. He is moving to another state, where an established caller will be helping him to learn to call. The problem is; he is not a very good dancer. He is quite rough and does several of the calls incorrectly. Should someone tell this to the established caller? Or should we just keep our mouths shut and let it be.

**Four dancing ladies who  
don't like to be pushed,  
pulled, and jerked**

To say nothing would be the easy way out and would not help the hopeful caller. I recommend you contact the established caller and inform him of your concerns. All callers should certainly know how to dance properly. They can't teach others if they don't know the difference between good and poor dancing. It appears to me it's your intention to help, not hinder the new caller. Remember that when you talk to the other caller. Put a smile in your voice and remember you are only helping him. It would be nice if all new callers had folks like you to help them.

**I am trying to find good computer graphics to jazz up our flyers for our dances. Do you know of any good sources for this material?**

**John Cook  
Dunkirk, Indiana**

American Square Dance Magazine has three sets of Square Dance Graphics disks available, separately or as a complete set. Order them from American Square Dance Magazine, PO Box 777, N. Scituate, RI 02857. 🐾

**A good supervisor, someone once said, is a person who can step  
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# A History of Square Dancing

By *Ralph Page*  
Keene, New Hampshire



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*Sets In Order, The American Square Dance Society*

## ContraDances

The old dance books and manuscripts are filled with dances of the "triple minor" variety. Don't be frightened by the term. Think of the whole set as a "major whole." Each group of three couples will be a minor part of the major whole set, hence the term "Triple Minor." The dance just described - "Money Musk" - is a "triple minor" type of dance. If the first, third, fifth, etc., couples are designated as an "active" couple, then it is a "duple minor" type of dance. Triple minor contras remain with us today and among experienced contra dancers they are by far the most popular. Without "Money Musk" and "Sackett's Harbor" on the program you are not having a typical contra dance night.

The old manuscripts and books are filled too, with triple minor dances wherein the active couple dances figures with couple three (the couple below) and couple two (the couple above).

For some strange reason this type of contra fell from favor and for one hundred or more years they were seldom, if ever, seen at our dances. Oh, I suppose that one could say the "Chorus Jig" and "Sackett's Harbor" come under this classification because you "turn your contra corners" and they are found in couple three and two. But dances like "British Sorrow," "Spanking Jack," and "Dandies' Hornpipe" lay dormant for years. With the current rise in interest in contra dancing, they have been rescued from their musty files and are

*Until 1750,  
give or take a  
year or two,  
contra dances  
in this country  
were.... .....in  
all probability  
called "Country  
Dances."*

the overall enjoyment of this dance form.

Until 1750, give or take a year or two, contra dances in this country were probably the same that were being danced in Great Britain and were in all probability called "Country Dances." Most of the dancing masters imported into America came from England, with a few coming from Scotland. It is only natural then, that they taught the dances that they had taught in the mother country and while no definite information has been turned up in the shape of diaries and manuscripts, it seems certain that our early dances contained such English dance terms as "Set," "Cast off one couple," "Lead up a double and fall back a double to place," "First couple and second woman hands three," etc. The dancing masters relied upon the figures and dances found in John Playford's famous "The English Dancing Master." Some of these early dances were, no doubt, collected, but dancing masters composed many. The ninth edition, for instance, contains an appendix of twenty-four "new dances made by Mr. Beveridge and other eminent masters." By 1750 at least a dozen firms were competing with Playford and with one another. One of them was a William Walsh, who published a series of "annual selections" from 1711 to 1765, the first one being called "Twenty-four Country Dances for 1711." These books soon were arriving on this side of the Atlantic and our dancing masters made good use of them.

The fifty years following the Revolution saw the rise in popularity of American-born dancing masters, the most famous of whom was John Griffith. These men began devising contra dances of their own, setting fig-

ures to popular tunes of the day. It probably had commenced some years before this era, but from the earliest American books and manuscripts that have been discovered, it is quite apparent that our native dancing masters were more than able to hold their own in the composing of new dances. American terms began to, replace English terms: thus, "up a double, back a double to places" began to be called "forward and back," "set" gave way to "balance," a "hey" began to be known as a "figure eight," "lead down the middle" became "down the center," "hands across" became "right (or left) hand star," etc. The names of the dances took on a pronounced American tinge. During the Revolution we danced such dances named "Success of the Campaign," "Stoney Point," "The Orange Tree" (probably so-called after the Boston tavern of the same name) and "The Hollow Drum." Then came such dances as "British Sorrow," "New Constitution," "Corn Planter," "La Belle Catherine," "Ca Ira," "Washington Forever," and "The President." From the War of 1812 we got "Hull's Victory," "Sackett's Harbor," still being danced today, and probably "Gences Recall."

From the Saltator mss. 1807, the original of which may be found at Harvard University, Cambridge, Massachusetts, the following advice is given in the foreword: "... there are but few song tunes of any note for this century past, which have not been applied to country dances. The figures ought to be images or representations of the subject of the tune; but either from want of consideration, or from want of imagination or taste in those who have composed them, they are merely unmeaning tracks formed at random. =>

## Ca Ira



The accomplished teacher of this art, at the first movement, knows where the defect of his pupil's dancing is and how to remedy it, and lie, if a man of genius, considers it his duty to weed out all little trifling errors, however small, and thinks nothing too inferior for his notice, providing it has a tendency to mend the morals, refine the manners, or give elegant delight to his pupils.

In contrast, there are many pretenders to the art, whose abilities consist in letting down a glory awkwardly in a most wretched style. They impose on the ignorant and uninformed, who have no rule whereby to determine the quali-

fications of those imposters. The awkward and disgusting motions of them sometimes sickens the sight of those who are capable of judging no other way than that their motions are inconsistent with nature.

"The liveliness and brilliancy of dancing depends much on a good choice of music. If the air or tone is dull and unmusical, the performance will always flag and become dull and spiritless." *What a shame that all embryo callers are not given these or similar words of advice from the men who say they are teaching them to become square dance callers!*

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## **BILL AND BOBBIE DAVIS**

Much has been said and written about the length of programs and teaching orders for those programs. We have discussed both in the past, but we think the topics are worthy of another exposition.

We have long advocated establishing a teaching order based on the frequency with which a call is used in the general dance scene (allowing, of course, for some structuring based on teaching necessities). Following such a teaching order enables the new dancers to have the most practice time on the calls they will hear most often at open dances. The main benefit of this is that at any stage of learning from such a list dancers are better able to cope with environments outside their own class.

The question of length of the program has most often been approached primarily based on establishing a list that can be taught in a single season so that dancers have a definite goal that can be reached quickly. Many seem to feel that this will lessen drop-outs since the newer dancers can move into the general dance scene in a relatively short time.

An average "season" is usually considered to be about six months. However, what about places like the Greater San Francisco Bay Area (and others)

blessed with weather and work cycles that allow year-round classes and dancing? Do we need a shorter entry-level dance program? There are arguments both ways.

We have used a year-long, Plus-level entry program for 20 years. We only graduate dancers after they finish the Plus program since that is the only practical plateau for dancers who want the mobility to attend open dances in this area. Some say, however, that newcomers are not prepared or willing to commit a year to learn to dance. It is said that this results in small classes and a decline of people entering square dancing. But is it really so?

Think about this. If a dancer does not become a part of the general square dance population that dances on a reasonably frequent basis and remains for at least three or four years, then it might be argued that the person is not really square dance "movement" material. This is because most people regularly involved in square dancing tend to adopt it as a significant part of their lives.

We feel that one of the main reasons people stay with square dancing is the quality of the program and its depth. For the regular square dancer the ability to square dance is not a superficial thing. They learn because they like the



activity. They find after the first few weeks of class that the activity is fun for them. The fact that it may take a year to learn rather than six months, is not necessarily a big thing with them. In fact, as long as they emphasize their DANCING each week and no one harps on the fact that they are taking lessons (and for how long), most beginners quickly stop referring to "classes" and just say they are "going square dancing." That is as it should be.

Now, if the objective is to get a large number of dancers to learn for six months then quit or come back a year later and pick up where they left off, then that is a different objective than that of most functioning and surviving clubs. Dancers who don't stay for a few years don't do much for a club or for the activity as a whole. Thus, from that standpoint, a shortened entry-level program is of little consequence. If people are not inclined to spend some extended length of time in the activity, they will not be much missed — except by the person who is trying to make money by teaching per se.

Is there an argument for a shorter entry-level program? Yes. Friends who already dance have brought most new dancers into square dancing. Since they are friends, it is likely that they want to dance together — preferably sooner rather than later. For that situation a six-month teaching period is better than a year. For one thing, the dancing friends are continually learning more. The newer folks may feel that they will never catch up. However, a little organization can solve this potential problem for even the Plus clubs who must take a year for new dancers to learn the ropes.

The solution for us has been to have the class on club night and to have

some overlap time so that the club people dance with the class people on a regular basis. The Frequency-of-use Teaching order really comes into its own here. It turns out that after about five months the class is doing calls and sequences that reflect much of the regular club dancing so that the club (and especially the friends of class members) are willing to dance with them for a portion of the evening. Not only that, when it is time to bring the class into the club, there are many familiar faces on both sides. Integration is a snap!

You might imply that we are not for shorter programs. We do have mixed emotions. The present Plus level is a good program. Dancers who master it enjoy it. They are the mobile dancers who go to festivals, National conventions, and are the backbone of many square dance activities. However, a shorter program using the most popular calls in MS and Plus could serve the same purpose, and more dancers could have mobility. If all the programs were the same length and took a season to teach, many problems of rushing from the first to the second program would vanish. It is at least worth thinking about.

## "JOHN'S NOTES"

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by  
**Ed Foote**



## ***RULES FOR ADVANCED DANCING***

Last month we listed rules which are vital for being a good Advanced dancer. This month we complete the list of these rules.

6. Keep your eyes active, be aware of what is happening in the set. Watch the formations as they change; most dancers try to do so in their minds without also concentrating on the floor action. This results in tunnel vision, which means the dancers stare straight ahead and do not see what is going on around them. Develop panoramic vision. Keep your eyes moving and do not stare at the floor. Keep turning your head so you can see the big picture. Where possible, make eye contact with dancers with whom you are about to work.

7. Maintain mental discipline. Always keep your mind working while dancing. Keep listening to the caller, and visualize what the entire set is doing - not just what you are doing.

8. Keep yourself under control. If you do not know a call or can not do it from a certain position, do not take off in a random direction. Instead, listen for the caller talking you thru the call, and look for help from others in the set. Dancers who panic when they hear something and can not think immedi-

ately what to do are out of control.

### **POINT-TO-POINT DIAMONDS.**

Although these type of diamonds are perfectly legal at Plus, they are rarely used at that program due to their higher degree of difficulty. But at Advanced it is expected that dancers will be able to handle these diamonds with no problem. Many callers will use point-to-point diamonds in the first tip to test the ability level of the floor.

Remember that a diamond is not a star, that only two dancers have hand holds and these are the centers. You must keep thinking about the center location on all calls which occur in the diamond. Some dancers establish the diamond correctly, but then forget who has the hands (the centers) during subsequent calls. This causes them to break down on a Cut or Flip the Diamond.

### **RESPONSE TO A QUESTION**

Question: From a starting double pass thru formation, the caller said "Pass Thru," is this legal? I could not Pass Thru since I was on the outside.

Answer: Yes, it is legal, but it was not the best judgment from the caller. It is legal because of the rule which says that we only do a call if we are in position to do the call. Since only the cen-

ters were in position to do the call, the call only applies to them, and the outsides do not move.

However, the outsides probably did try to step forward, or at least they flinched, because most of the time everyone moves on a Pass Thru. This made the next call awkward if the outsides had moved toward the center of the set - they were now jammed close to the centers.

The caller should have said "Centers Pass Thru. The word "centers" freezes the outsides, and now there is ample room to do the next call.

Saying the word "centers" in this situation is so important that I insist that callers use it in my caller schools. Many callers have just not thought about this, but readily see the importance once it is explained. ■

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# C CONTRA R N E R S

..... *By Don Ward*

Member of ACA  
and CONTRALAB

".....when my wife and I got to the (Indiana) State Convention and found the contra hall, I was surprised to see as many there as we did. There were more couples (dancing contra) than the mainstream hall floor had."

Tom Fromm e-mailed me this piece of information last month and it continues to prove that contra dancing should be a part of not only conventions and jamborees, but every dance program. Callers Mona Cannell from Keetering, Ohio, Lou Hyll from Dayton, Ohio and Ted Vaile out of Peru, Indiana helped make the Indiana Convention Contra friendly.

Tom also pointed out that many of the convention callers, round and line dance cuers were also checking out the contra hall to find out first hand what the attraction was.

What makes contra so attractive? Dancers, regardless of experience can dance at a common level. The music and choreography are intertwined and dancers can relax to a repeatable pattern, long enough to enjoy the unity of those they are dancing with. Contras and their cousins the Sicilain Circles are also a great tool in teaching new

dancers at one night stands and beginner classes. For more information about these two, often overlooked, members of our square dance world drop me a line.

Upcoming Contra events around the country include the regular Sunday night contra dances sponsored by the Santa Barbara (CA) Country Dance Society. January 4, Don Ward will be calling with music provided by Frank Hope and the band, Spin Cycle. The dances are held at the Carrillo Ballroom, 100 E. Carrillo St. 7-10:00 P.M.

Second Saturday night dances in Baltimore, MD at St. Marks on the Hill parish hall. January 10 will feature calls by Andy Kane and the four-piece band, "Looney Tunes." February 14, the Valentines' extravaganza with John Bartholomew, Robin Schaffer and the band Fidlestyxx. For more information call Ralph at 410-561-4573.

Planning ahead, the annual Bugstomp Weekend in Charleston, SC will be held March 27 - 29, 1998. While still in the planning stages, flyers can be had by e-mailing to [chilton@awod.com](mailto:chilton@awod.com). Out on the West Coast they will hold the Thirteenth Annual San Diego Contra Dance Weekend July 10 - 12. Contra dance leaders this year will include Paul Moore, Glen Nickerson and Don Ward.

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**To have is to hold, but can you hold on to it!!**

*PGJ*

# Dancing Contra

with Don Ward



We start a new year off with a delightful contra in Becket formation by Glen Nickerson of Kent Washington. Glens dance is called "Endz"

**Set up:** Becket. This formation consists of couples (with their partner beside them) facing another couple across the set (Lines should be 5-6 feet apart).

**Intro:** Join hands along the lines.

A1; LINES FORWARD & BACK (8)

MEN CROSS THE SET & PARTNER SWING (8) End the swing facing down the set in lines of four. Be sure to place the lady on their partners right after the swing.

A2; PROMENADE FOUR IN LINE (4) WHEEL AS COUPLES (4)

Face back up the set.

PROMENADE UP THE SET (6) BEND THE LINE (2) Face across the set.

B1; LADIES CHAIN ACROSS (8)

SAME FOUR STAR LEFT (8) With the men holding onto the ladies left hand, in their left, flow into a four hand, left hand star from the courtesies turn.

B2; REVERSE, RIGHT HAND STAR (8) Turn the star almost back to your starting position, (you are on the opposite side of the set at this moment) stop just short of a full return so you can face diagonally left toward the next couple up or down the set.

SLANT LEFT, RIGHT & LEFT THRU (8) This puts you back on your original side of the set to repeat the dance.

Last month, Tom at Palomino records sent me a recording of "Rinky Tink Piano" on Blue Star #2230 which provides a nice accompaniment to this dance.

Need more help? Contact me through e-mail: [dward@loop.com](mailto:dward@loop.com) or postal mail: Don Ward, 9989 Maude Ave, Sunland, CA 91040.

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# "TIMING, MUSIC AND CHOREOGRAPHY" THE BALANCING ACT

by Dick Leger

If we can agree that timing is the glue that connects the music to the choreography, then we should learn as much as possible about all three subjects at the same time from the beginning of our calling experience. In the learning process it usually starts very simply with known factors and then gradually expands to the more difficult. Each step along the way should be mastered before continuing on to the next. In the training of our callers of the future, this should be one of our top priorities.

The art of calling requires that we put the call (choreography) in the proper place within the music (timing) so it can be executed properly. Our job should be to understand this to the best of our ability, which in turn would give added weight to keeping these three subjects together in the teaching process. Learning timing without the other two is impossible. It is possible to learn about music and phrasing, but what good is it without the application. The same applies to choreography if it isn't done to the music properly (timing).

Taking the known factors that we have with our choreography, we can learn to apply them to the music in a way that gives the dancers the phrase of music to dance to whenever possible. If our choreography calls for the dancer to go off the phrase for a short period of time, bringing them back on the phrase of music with another sequence of calls is possible. The choreography

would have to be preplanned in order to do this in most cases. In learning with known factors we are also developing a feel for the phrase of music. In realizing that we are trying to give the dancer the phrase to dance to, then we also develop a feel as to where to put the next call. The better we become at feeling the phrase of music, the better we can give it to the dancer to dance to.

Pre-cueing the calls so that the dancer has the phrase to dance to, is what timing and the proper use of music are all about. In many of our singing calls, we are already used to pre-cueing "circle left" and "sides face, grand square" so that we can sing the words to the song. If you accept this as what we are already doing, then why don't we take it one step farther and pre-cue "heads promenade" or "heads square thru" etc.? By pre-cueing the figure also would enable the dancer to move out on the phrase of music. This is a small sacrifice for us to make for the dancer's pleasure.

A very important by-product to all this is that it will open the door to learning to cue rounds and contras which will add to our repertoire in the calling field. Of course the end result will be smoother calling and dancing. Isn't that what we are trying to do?

*This article was originally printed in the American Circle, a publication of the Lloyd Shaw Foundation.*





## CALLERLAB PLUS COMMITTEE REVIEW

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that the committee has completed the 1997 biennial review of the Plus Program.

The committee has voted to drop *Partner Tag*, *Remake the Thar*, and *Triple Scoot*. This review was conducted in three steps. The members of the committee who met in Los Angeles

voted to drop three calls from the program this year. All committee members did confirmations of this decision and selection of calls for-consideration to drop, by mail, following the convention. The committee then voted on the final slate of candidate calls in October to select the three calls to be dropped.

Plus Committee membership is open to Members and Associate Members of CALLERLAB who call a minimum of 30 Plus dances or lessons a year. If you are eligible, I urge you to please join and participate. The committee currently consists of 255 members.

This completes the 1997 review of the Basic/Mainstream Program (by the Mainstream Committee) and the Plus Program. No changes were made to the Basic or Mainstream Programs this year. The Advanced Committee, Bob Stern, Chairman, must now consider whether or not to add the calls dropped from the Plus Program to either the A-1 or A-2 Programs.

The Plus Committee feels that we have a good program and that the best way to improve the program is to work effectively with what we have to provide entertainment for the dancers.

Updated Plus Program lists are available from the Home Office.

Life is like a bank. You can't draw out what you haven't put in - but - what you have put in is sure to pay interest!

-Helen E

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# EASY LEVEL

by **Bob Howell**

You may have come Slidin' Home to end last year, but here's hopin' that the new year will be one filled with much dancin'. Dennis & Karlene Leatherman of Oshkosh, WI featured a solo/line dance in their book "Classic Country Dancing" that I'd like to share with you. It is entitled

## SLIDIN' HOME

**Formation:** Solo

**Music:** "In Times Like These", by Barbara Mandrell MCA 52206

**Routine:**

- 1-2 Step right, touch left toe
- 3-4 Step left, touch right toe
- 5 - 8 Step right, left together, step right, touch left
- 9 - 10 Step left, touch right toe
- 11 - 12 Step right, touch left toe
- 13 - 16 Step left, right together, step left, touch right
- 17 - 18 Step forward with right touch left toe beside
- 19 - 20 Step back with left, touch right toe beside
- 21 - 24 Step forward with right, left together, step forward right, touch left
- 25 - 26 Step back with left, touch right toe beside
- 27 - 28 Step forward with right, touch left toe beside
- 29 - 32 Step back with left, right together, step back with left, touch right
- 33 - 36 Step to side with right, slide left foot together
- 37 - 40 Step to side with right, slide left foot together
- 41 - 48 Step to side with left, sliding right foot together. On 4th slide, make a 1/4 turn to the left, touch right toe

Repeat beats 1-48 until song ends.

Bob Van Antwerp of Stateline, NV offers the following mixer for your enjoyment. He calls his dance the

### RAGTIME FROLIC

Formation: Couples facing partner. Men with back to COH, Ladies with back toward the wall. Hands joined. Opposite footwork throughout. Gent starts on the left foot.

Music: Ragtime Frolic. Windsor 4744

Routine:

Counts:

- 1-4 Heel, toe, left, close, left
- 5-8 Heel, toe, right, close, right
- 9-16 Repeat counts 1-8
- 17-20 Open, walk forward in LOD, L,R,L,R and face partner
- 21-24 Slow slide in LOD. (Step left with left foot and slowly draw right foot to left).
- 25-28 Back away from partner, L,R,L,R
- 29-32 Walk four steps diagonally right to a new partner.

Here is a quadrille that I have used for years and pleased a group with it quite recently. I call it to seasonal or theme tunes. The original name was, I believe

### CHAIN QUADRILLE

Formation: Square

Music: Familiar tune or any 32 bar music.

Routine:

- Head couples half promenade. (Couples pass each other inside the set).
- Side couples the same.
- Head ladies chain across.
- Side ladies the same.
- Dosado corner, walk by your own.
- Swing that right hand lady.
- Promenade that lady home.

Note: "their own" is the person who was their partner at that moment (original opposite). Promenade all the way to their original position, not at the half-promenaded position. Their new partner is their original corner. ⇒

Our contra to start this new year was written by Roger Knox of Ithica, NY. He calls his creation

## BELLES OF AUBURN

Formation: Alternate duple. 1,3,5 active and crossed over.

Music: Any 32 bar tune.

Routine:

Actives step between the inactives below and face that neighbor.

A1 All sashay down with the one below.

Sashay back to place.

A2 Balance and swing the same.

B1 Down the center, four in line.

Break in the center, the other way back.

B2 Two ladies chain

Chain them back



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**Style:** "Jan" #604 \$37.95/pr.  
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**Last:** Classic (Modified broad toe character)  
**Heel:** 1 1/4" Matching

**Style:** "Peggy" #608 \$38.95/pr.  
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**Last:** Nicole (Slender toe character)  
**Heel:** 1 1/4" Matching

**Style:** "Julie" #611 \$38.95/pr.  
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**Last:** Nicole (Slender toe character)  
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**Style:** "Gloria" #796 \$45.00/pr.  
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## BOARD OF GOVERNORS ELECTION RESULTS

The 1997 balloting for the CALLERLAB Board of Governors has resulted in the election of the following individuals:

GREGG ANDERSON, Colorado Springs, Colorado  
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MIKE JACOBS, Herndon, Virginia  
MARTIN MALLARD, Saskatoon, Saskatchewan  
TONY OXENDINE, Sumter, South Carolina  
DEBORAH PARNELL, Rancho Cucamonga, California  
JERRY STORY, Mission, Texas  
JOHN SYBALSKY, San Jose, California

Congratulations to each of these well-qualified callers! Their 3-year term on the Board will begin on April 8, 1998, following the CALLERLAB Convention in Cincinnati, Ohio.

Members currently serving on the Board of Governors are:

Cal Campbell, Daryl Clendenin, Larry Cole\* - Vice Chrmn, Tim Crawford, Dee Dee Dougherty-Lottie, Randy Dougherty, Laural Eddy-Moseley\*, Betsy Gotta, Bill Harrison, Mike Jacobs, Jerry Jestin, Jerry Junck\* - Chairman, John Kaltenthaler, Martin Mallard, John Marshall, Jim Mayo\*, Tom Miller, Wayne Morvent, Tony Oxendine\*, Deborah Parnell, Ken Ritucci, Mike Seastrom, Nasser Shukayr, Al Stevens, John Sybalsky, and George White\* - Executive Director.

*\*indicates members of the 1997-98 Executive Committee*

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### GETTING ACQUAINTED

Greetings to both new and veteran ASD subscribers. First, I want to congratulate Ed & Pat Juare on acquiring ASD from the Sanborns, and wish them the best of *third estatory* fortune. Please permit me a *deja viewpoint*. How well I remember the exhilaration and anxiety I felt just previous to October 1968, when Cathie and I acquired this same magazine from Arvid Olson, and published our first of 23 years-worth (327 issues)! That's a lot of ink on paper.

During those years and for the six following, when it was Jon & Susan's magazine, I continued to write my "Meanderings" column (29 years, 399 columns) each month, describing travels, people, places and personal glimpses. Now Ed has asked me to continue writing for ASD, at least every other month, and I'm happy to oblige. One change will be the column's title: "Rambling" instead of "Meandering." The fare will include a little meandering, a little remembering, and lots of rambling observations and opinions. (Don't worry readers, you won't get over-saturated with too much of the rambling. Co-Ed still types the articles, which gives her the final word.)

### THE GLASS: HALF FULL OR HALF EMPTY?

Shame on those pessimists who see the square dance activity as "half empty" and evaporating with inexorable rapidity. Yes, we may have half as many "regulars" as we had a few years ago, but the activity is, in reality, "half full" and entering a stage of transition that promises a very positive future. A new kind of square dancing, like a gorgeous butterfly from a cocoon is emerging, honestly, and we'll see it take wing in the early years of the new millennium. It will be a kinder, gentler form of square dancing, easier to learn, with fewer basics, less commitment, and still plenty of sizzle in the steak. (Hmm, mixing metaphors again.)

There's too much that's powerfully positive in square dancing to have it respond to a kind of death knell heard by such activities as, well, jousting on horseback, dueling in the sun, fencing sans helmets, or log-rolling. (Oops, I'll be hearing directly from the LRFA - Log Rolling Federation of America!) We've got music, fun, fellowship, mild exercise, social interchange, travel, and much more! But our public is telling us, by their footprints outward instead of inward, that they want a change, and that change is described by the words *kinder, gentler, easier*. It's got to come.

### MY PANEL IN ORLANDO

When trying to predict "The Future of Square Dancing" in this way at a panel in Orlando at the National Square Dance Convention, I was



bombarded by mournful lamentations such as "But we're C-2 dancers, so what happens to this form of the program we love so much when the change comes?" My answer was, "Don't worry, you'll still be doing C-2, if you're still around, but a lot more people will be dancing the new KG form (Kinder, Gentler) and that's as it should be!"

Actually KG is here now, in effect. It's happening in the literally hundreds of dancers Cathie and I worked with in a nearby resort this summer, many who got their first taste of square dancing here. It's happening in Party Dances everywhere, in Mainstream Clubs, in Contra Parties, in Traditional Dance Parties, in Basic Clubs, in Introductory Dance-For-Fun Nights. CALLERLAB is getting a program fine tuned for the year 2000. ACA has a simplified program now. Now that dancers have been telling us (via "footprints") for years, we're at last getting smart!

### LAST TRIP TO COOPERSVILLE

It was a memorable night, one I won't soon forget. As I flew home from Coopersville, Michigan (actually, in and out of Lansing) to call my finale for Gordon and Frieda Baldus and the gang at Rancho Baldus, a most unique little square dance hall. They honored me and my fifty years of calling with a pictorial cake, a big welcome sign, and fall decorations that didn't quit. (The elaborate lighting features in and around the hall must be a flash for Gordy, he's in the electrical business.) (Gee, or GE?)

Wall to wall dancers made me feel like somebody special. Thanks to all. Dick and Anita Wheaton cued rounds. Gordy called one. Other callers present were Ron and Linda DeWaard (both call), Jay Bruischat, Jim and Tom Unger, and Carol and Tom Kelly (she's an Auburn grad '96.)

### AND IN CONCLUSION

Maybe, just maybe, some one-track, one-level, narrowly focused dancers of today will have to give up something, or at least broaden their perspectives before they usher the Kinder, Gentler Square Dancing of Tomorrow onto the scene. Forward-looking dancers, leaders and organizations are preparing now for that day. Others are stubbornly resisting the change that the general public will demand, whether we like it or not.

After all, wouldn't each of us rather bend a bit, maybe give up a bit of our personal preference in dance programming, to see the Square Dance of Tomorrow be a Maxi-activity, rather than the Micro-activity it is today? ■

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# CLUB LEADERSHIP NOTES

By **Bernie Coulthurst**

*Editor of Club Leadership Journal*



We have had new callers as well as new cuers talk to us about their desire to be successful and to get more bookings for club dances. Again it is a mar-

*The square and round dance activity is very fortunate....  
but we need talented callers and cuers....*

keting problem. You may be one of the world's best callers or cuers but if you don't market your availability and talents you will make minimal progress - waiting for the telephone to ring.

I suggest a marketing plan that includes writing to club presidents in your targeted geographic area, telling them that you are available to call or cue for their club. Include your fee schedule. Direct mail is a very effective marketing tool. Most people will read your letter and if they have a need for your services they will call you. An ideal time for a direct mail effort is just before your state or provincial annual square and round dance convention so

you can suggest that they look you up at the convention, especially if you will be a part of the program.

Buying a display ad in your area and state square and round dance publication is another idea that works. And don't forget the *Caller-Cuer Line-Up* right here in ASD.

I also suggest getting active in organized square and round dancing. Being a leader usually pays big dividends in the long run.

Be concerned about improving your product (your calling or cueing skills). I usually suggest recording your calling or cueing performance and then play it back and dance to it. It could be very revealing. You may be better than you think or maybe not

*Television will make the telephone ring. We need to get ready for the growth.....*

as good as you think. Also I suggest attending your state's annual caller/cuer training seminar. In Wisconsin we call it *Workspree*. Attending a

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caller college or a cuer college is also an excellent idea. Scholarships may be available from your state or provincial square and round dance association or federation to help with the costs.

By now you are probably wondering why am I writing about callers and cuers. I am writing about helping new callers and new cuers because they are a very important part of the future growth of the square and round dance activity.

The square and round dance activity is very fortunate to have excellent products (dance programs & phases) but we need talented callers and cuers to "deliver" these products. What is the

average age of the callers in your area? How many of them will still be calling ten years from now?

Television will make the telephone ring. We need to get ready for the growth of square and round dancing that is coming. It is not a matter of if it is coming, but a matter of when it is coming.

Until next month happy dancing and we hope to meet you in a square or a circle some day!

For a complementary copy of LEGACY'S Club Leadership Journal, please call us - 715-824-3245 - anytime. Our mailing address is PO Box 766, PLOVER, WI 54467-0766. 📧

## 28<sup>TH</sup> PRATER'S MILL COUNTRY FAIR HONORING THE TRAIL OF TEARS

Mother's Day Weekend, May 9 - 10, and Columbus Day Weekend, October 10 - 11, will feature the Annual Prater's Mill Country Fair, to be held in Dalton, Georgia. The event is held twice each year at the old water-powered mill which still grinds corn and wheat the old fashioned way. The fairs

are always held on Mother's Day Weekend and Columbus Day Weekend.

"This year we're honoring the 1838 Trail of Tears and the Rattling Gourd family who lived near here. They left their log home to travel by foot on the infamous journey west," said James Jennings, the flint knapper at the fair. "When the Cherokee were here, Fish Trap Shoals was their name for the place on the Coahulla Creek where Prater's Mill is now located."

The Prater's Mill Country Fair focuses on mountain music, Southern



foods, living history exhibits and the handmade crafts and original art of 185 talented artists and artisans. Crafts demonstrations include blacksmithing, weaving, quilting, rug hooking, wood carving and hand tufting, a cottage industry that evolved into the tufted carpet industry centered in Dalton, GA.

At the fair, visitors take self-guided tours of the operating grist mill, the country store, Shugart Cotton Gin and the Westbrook Barn complete with farm animals.



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Across the road from the mill is the 1898 Prater's Store where the Dawnville Community Club serves authentic Southern meals of cornbread, pinto beans, turnip greens and sweet potato cobbler. Elsewhere throughout the festival area are other specialties, such as pit-cooked barbecue, apple cider and churned ice cream.

During the fair, families enjoy canoeing on the Coahulla Creek, a leisurely walk down the nature trail and pony rides for the children. Educational exhibits include an authentic Civil War encampment and field hospital, working antique engines, antique cars and "Peacock Alley," a clothesline display of handtufted bedspreads. Continuous entertainment on stage features square dancers, country bands and gospel singers. Wandering, musicians, jugglers, dulcimer players and storytellers perform throughout the

festival area.

Begun in 1971, the Prater's Mill Country Fair is sponsored by the Prater's Mill Foundation, a nonprofit organization of volunteers dedicated to historic preservation and education.

Thirty-three civic clubs, churches and schools also participate in the community event.

The hours are 9:00 A.M. to 6:00 P.M. both days. Admission is \$4.00, children 12 and under free. Visitors are urged to dress casually and wear comfortable shoes. Parking is free.

Prater's Mill is located on Georgia

Highway 2, ten miles northeast of Dalton and about 30 miles south of Chattanooga, Tennessee. Interstate travelers should take I-75 to the Tunnel Hill-Varnell Exit #128; drive north 4.5 miles to the intersection with GA Hwy 2 at Varnell; turn right and continue 2.6 miles to the mill, a total distance of 7 miles from I-75.

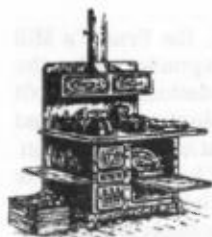


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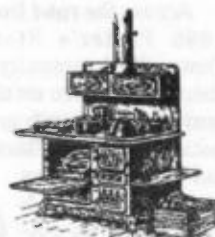


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# Country Kitchen

By Louise Harrop



This month, I came up with a few recipes for you to whip up for your square dancing friends when they come to visit on Super Bowl Sunday, or any other informal gathering.

A quick thank you to Dean and Micheal for their recipes.

## Curry Dip

- 1 1/3 Cups mayonnaise
- 2 Tbsp. catsup
- 3 Tbsp. honey
- 2 Tbsp. grated onion
- 2 tsp. lemon juice
- 1 tsp. curry powder
- Salt to taste

Combine all ingredients and chill.  
Serve with assorted vegetables.

## Tex-Mex Dip

- 3 medium-size avocados, mashed,  
or 3 cans frozen guacamole dip
- 2 Tbsp. lemon juice
- 1 Cup sour cream
- 1/2 Cup mayonnaise
- 1 (1 1/2 oz.) package taco  
seasoning mix
- 2 (10 1/2 oz.) cans jalapeno bean dip
- 1 large bunch green onions
- 2 green peppers, chopped
- 3 medium tomatoes,  
seeded and chopped
- 1 to 2 cans chopped or sliced olives
- 1/4 Cup chopped marinated  
jalapeno pepper

8 oz. cheddar cheese, shredded  
Tortilla chips

Mix avocados, lemon juice and if desired, salt and pepper to taste. Mix sour cream, mayonnaise, and taco mix. On a large platter spread bean dip (if too thick add a couple Tbsp. Milk). Top with seasoned avocado mixture; layer with sour cream/mayonnaise mixture. Sprinkle with chopped vegetables and cover with shredded cheese. Serve with chips.

## Cheese Ball

- 2 (3 oz.) packages cream cheese
- 1 small can crushed pineapple,  
drained very well
- 1 small onion, minced finely
- Dash Worcestershire sauce
- Salt and pepper to taste
- Chopped walnuts

Combine all ingredients and roll into a ball. Roll cheese ball in chopped walnuts and chill.

## Dean's Chicken Wings

- 3 lbs. chicken wings
- 1/2 Cup butter
- 1 lb. dark brown sugar
- 1/4 Cup Jack Daniels®
- 1/4 Cup water
- 1/4 tsp. Salt & garlic
- 3 Tbsp. AH-SO® sauce

Boil ingredients and pour over chicken wings. Bake at 375° for 90 minutes.

### Crabbies

- 1/4 lb. butter
- 1 jar Olde English Cheese Spread®
- 1 1/2 tsp. mayonnaise
- 1/2 tsp. garlic powder
- Dash onion salt
- 1 (7 oz.) can crab meat, drained
- 8 English muffins, split

Let butter and cheese soften to room temperature. Mix with mayonnaise, garlic and onion salt. Add crab meat. Spread on muffins and put in the freezer for 10 minutes; then cut into quarters.

Keep frozen until ready to use. Place on a cookie sheet and broil until bubbly-crisp. Makes 64.

### Spinach Balls

- 10 ounce package frozen spinach, cooked and drained
- 1 Cup herb stuffing mix (more if needed)
- 1 small onion, finely chopped
- 3 eggs, beaten
- 1/4 Cup melted butter
- 2 Tbsp. flour

- 1/3 Cup Parmesan cheese

- 1 tsp. garlic powder
- 1/2 tsp. pepper
- 1/4 tsp. thyme

Mix all ingredients together and form into balls made of 1 tsp. of mixture each. If the mixture is not solid enough, add more stuffing mix. Set balls out on an ungreased cookie sheet and freeze. (this step is necessary, not optional.) Remove from freezer 1 hour before cooking time, then bake for 20 minutes at 350°.

### Michael's Marinated Mushrooms

- 1-2 lbs. cleaned mushrooms
- 16-24 oz. Italian salad dressing
- 1 small onion, sliced

In an air tight container, combine all ingredients. Chill at least 24 hours, stirring occasionally.

*Note: If you have a special recipe that you would like to share, please send it along with your name and address. We will print your recipe, space permitting.*

## CORRECTION

### October's Breadline

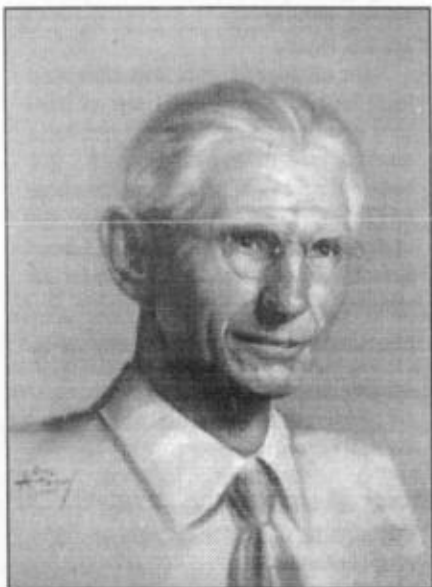
The former Breadline column in the October 1997 issue included a recipe called "The Keeping Cake" by Dorothy Walker. It accidentally lists two different amounts of sour cream, but no place for a divided amount.

The recipe only calls for 3/4 of a cup of sour cream.

Thank you for bringing this error to our attention.



# THE CALLERLAB HONORS BOOK



## JIMMY CLOSSIN MILESTONE 1976

If ever there were a prototype of the traditional cowboy figure who rode miles to attend a square dance, then returned home in the early morning hours sleeping in the saddle so that he could be ready for the next day's work, that person could well be Jimmy Clossin.

Like many of the old-timers, Jimmy was never taught to square dance or call, he just took to it as naturally as walking or eating. Looking back to the early 1900s he recalls doing the dancing and calling as a boy. According to Clossin, "Everybody square danced from about six years of age to grandparents. We think we have a lot of people square dancing today (in the 1950s), but I'll

venture to say that a far larger percentage were square dancing then, than now, if you counted up."

As a young man, Jimmy rode the range along the New Mexico-Texas border and up in the Panhandle country putting famous brands on many a maverick. When he had the opportunity, he traveled around the western sections of the United States looking for square dances wherever he could find them, and constantly adding to his knowledge of the activity. "There were not so many patterns as now so it was no job at all to be able to call them all. New material was brought to us by cowboys riding the trail herds from other sections of the West. We were

on the route of the big herds trailing from New Mexico and West Texas into Dodge City, Kansas, so we were exposed to types of dancing from sections west and south of us. At that time we probably knew forty or fifty dance routines.

Some of them were of the two couple patterns, the progressive pick-up type, two couple lead, and quadrille type in which all four couples were in action."

After serving in France in World War I, Jimmy returned to his range activities and began devoting more and more time to square dancing. Finally in 1935 he became a full-time caller and teacher and traveled from San Diego to the eastern states where he helped develop the western style of square dancing, teach-

ing classes, serving on institute staffs, and encouraging new callers. In 1948 Clossin co-authored West Texas Cowboy Square Dances, "a collection of Hoedowns, Quadrilles, and Chatter" gathered during his travels. The book has proven extremely valuable as a text and research manual for callers across the country.

A large part of Clossin's life was spent in bringing the joys and fun of square dancing to others. Over the years he received many honors for his work. His portrait is on display as a member of the Square Dance Hall of Fame.

Jimmy has gone now but he has left behind a legacy that spans almost a century of dancing. ■

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CAR-35 YOU GOTTA LOVE THAT - Don

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CAR-33 I'D LIKE TO BE - Jerry

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## Correct Answer?

It was the little girl's first day at school, and the teacher was making out the registration card.

"What is your father's name?" asked the teacher.

"Daddy," replied the child.

"Yes, I know, but what does your mother call him?"

"Oh, she doesn't call him anything - she likes him!"

# ON THE RECORD

Recent square dance record releases with  
commentary by



## CHRIS PINKHAM

PO Box 1419  
Hillsboro, NH 03244  
(603) 464-5821



<b>LABEL</b>	<b>TITLE</b>	<b>ARTIST</b>
<b>ER-1023</b>	<b>Cowgirl's Sweetheart</b>	<b>Pat Barbour</b>
Put a little western swing into a familiar melody and I'll be a cowgirl's sweetheart rather than a football hero any day. A fun tune that brought smiles to the faces of dancers immediately.		
<b>RR-239</b>	<b>Take It Back</b>	<b>DeeDee Dougherty-Lottle</b>
Great square dance rendition of a Reba MacIntyre tune from a couple of years ago. For female callers whose choices may be limited, this is good, lively and fresh.		
<b>Q-918</b>	<b>Christmas In Your Arms</b>	<b>Sam Lowe</b>
This was a Christmas offering of the season and I added this one to my holiday collection. A piece of music for singers with a sentiment that made me think of how much I enjoy being with my wife this time of year. Actually I enjoy being with her any time of the year.		
<b>DR-80</b>	<b>Another Saturday Night</b>	<b>Wayne Crawford</b>
A relaxing Calypso/Caribbean feel has been added to this square dance adaptation of one of those 60's golden oldies. A little self deprecating humor when performing this music had the dancers chuckling.		
<b>RR-238</b>	<b>Alabama Jubilee</b>	<b>Mike Seastrom</b>
This is the kind of music that turns a square dance into a celebration. It's energetic and enthusiastic. The dancers responded immediately, joining right in to help sing the tag lines. A definite keeper.		
<b>A-1004</b>	<b>What A Day For A Daydream</b>	<b>Steve Turner</b>
A nice relaxer adapted from the John Sebastian tune from the '60's. If you do not mind background vocals cut in, this is fine material. Personally, I would like to see producers offer versions without background vocals (some do) as well. I have found background vocals to be limiting when one wants to choose a different opener, figure, break or closer.		
<b>HH-5207</b>	<b>Blue</b>	<b>Deborah Parnell</b>
This is great material for female callers-bluesy and relaxing. This is the kind of music that settles a floor and provides for some smooth dancing.		

**ESP-1022      This Ain't No Thinkin' Thing      Elmer Sheffield**

ESP is up to the minute, staying current with this latest C&W hits! A quality rendition of a tune still on the charts that gives the dancers a lift.

## BS-2439      Waitin' For The Robert E. Lee      Johnny Wykoff

1997 has seen several fine offerings from Blue Star. I've added most of them to my collection. The music is well developed with some fun accents and an appropriate dance figure. Great starter for the evening.

## HH-5206 Ghost Riders In The Sky Buddy Weaver

Designate (H) if you want help singing this one or drop the (H) if you do not want background vocals cut in. Thanks to High Hat for offering two versions. One of my favorite old Western tunes now available as square dance music. How is your "Yippee Ki Yay?"

<b>D-736</b>	<b>Memphis Hoedown/One Hundred Degree Hash</b>	<b>Hoedown</b>
--------------	--	----------------

A two for one value in hoedown records. Memphis Hoedown uses a punctuated horn sound to back up the melody-interesting. 100 Degree Hash uses the ol' boomchucka beat enjoyed by many callers, I preferred Memphis Hoedown.

<b>RHW-814</b>	<b>Walkin' The Floor Over You</b> (Sing-a-long)	<b>Tom Rudebock</b>
----------------	--	---------------------

**(Sing-a-long)**

This recording is what is termed as a sing-a-long with a performer/caller singing the words on one side and no vocals on the other. They are useful for after parties, couples dancing, practice, voice warmups. You pick and choose.

<b>ER-1022</b>	<b>Shake Shake Shake</b>	<b>Mac O'Jima</b>
----------------	--------------------------	-------------------

An interesting recording - lively and fun. Callers should watch their timing on this one as there are some musical accen<sup>t</sup>s and pauses you need to be aware of. A key change gives this one some zing.

## BM-188 Am I Blue Mac McCullar

Here's a producer that hasn't gone the electronic route yet. When in the mood I like **Big Mac Records**-fun, familiar old fashioned music that dancers always seem to enjoy.

## GR 12182                      The Moon Is Making Eyes                      Ron Thornton

This music is part of Greenn's Modern One-Night Stand Series. This music uses two 96 beat figures followed by a 64 beat break, then repeated. The music is pretty. If this is your kind of program this is your kind of music.

**OR-62**                      **Makes No Difference Now**                      **Jerry Thole**

Good music with slightly depressing lyrics. A relaxer that you can use to set a quieter tone to your dance.

**GMP-305**                      **Whispering Pines**                      **Darryl Lipscomb**

GMP records are taking up more space in my collection lately. Always something for everyone. What always stands out is the quality of the recorded music which makes a big difference to the dancers (hey, callers too!). Give this one a listen. =>

**KEN RITUCCI**

**Accredited Caller-Coach**

**RANDY PAGE**

**Accredited Caller-Coach**

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**CD-274**

**Take Me Out To The Ball Game**

**Dean Crowell**

Hard to believe that this tune is over one hundred years old! As long as baseball is around this will always be popular. A fun contemporary SD rendition of a song that the dancers will insist on helping you sing. Key change creates a little extra zing for a home run.

**MR-126**

**Let's Chase Each Other Round**

**Kim Hohnholt**

**The Room Tonight**


Happy music with fun and funny lyrics. This song always gets your dancers laughing and singing. Maybe a different kind of closer for your dance?

**Q-919**

**Ten Pound Hammer**

**Shane Greer**

The second of two Quadrille offerings this month. Contemporary, well recorded music. Somewhere in between a rocker and a relaxer. If you've been struck by the hammer of love, you'll like this tune. Dedicate this one to your partner.

*'Till next month... *

Records reviewed are supplied by

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***SOLUTION TO LAST MONTH'S SQUARE DANCE HIDDEN PHRASES***

**ANSWERS: Sentence first:**

1-3; 2-11; 3-1; 4-12; 5-5; 6-10; 7-9; 8-4;  
9-7; 10-14; 11-15; 12-2; 13-13; 14-8; 15-6

# AC-205

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## *Creative Choreography*

by Lee & Steve Kopman


Hi to all. Let us start the new year by hoping all of you had a happy, healthy, holiday season. This month, let's look at the Basic Emphasis call RUN. These sequences are not your run of the mill figures. Hopefully, we are giving you some ideas you hadn't considered.

1. HEADS pass the ocean  
     extend  
     explode the wave  
     centers run  
     { NEW } CENTERS trade  
     star thru  
     CENTERS square thru but on  
         the 3rd hand [slide thru]  
     Your home
2. Heads 1P2P  
     pass thru  
     centers run  
     { NEW } CENTERS chase right  
     ENDS pass thru  
     girls trade  
     CENTERS ONLY, boys run  
     ends fold  
     zoom  
     CENTERS swing thru  
     extend  
     scoot back  
     extend, right and left grand  
     (1/4 promenade)
3. SIDES star thru  
     double pass thru  
     boys run  
     circulate  
     boys trade  
     circulate
- boys run  
     CENTERS square thru 3  
     LEFT swing thru  
     explode square thru 2  
     right and left grand  
     (At home)
4. SIDES star thru  
     double pass thru  
     centers in  
     centers run  
     { NEW } CENTERS hinge  
     ENDS touch 1/4  
     GIRLS pass thru  
     If you're looking out cloverleaf  
     Centers wheel and deal  
         & lead right  
     swing thru  
     circulate 1-1/2  
     right and left grand  
     (At home)
5. HEADS square thru 4  
     SIDES roll away  
     swing thru  
     girls run  
     chase right  
     girls trade  
     square thru but on the 4th  
         hand LEFT allemande  
     (1/2 promenade)



6. SIDES square thru 2  
 touch 1/4  
 girls run  
 pass thru  
 centers run  
 NEW CENTERS (trade & roll)  
 ENDS star thru  
 trade by  
 pass to the center  
 CENTERS slide thru  
 at home  
 & lead left  
 veer right  
 centers trade  
 centers run  
 fan the top  
 recycle  
 right and left thru  
 & dixie style to a wave  
 trade the wave  
 scoot back  
 right and left grand  
 (3/8 promenade)
7. Heads 1P2P  
 square thru 3  
 centers run  
 NEW CENTERS chase right  
 ENDS circulate 1-1/2  
 & when you meet hinge  
 girls run  
 square thru but on the 3rd hand  
 right and left grand  
 (7/8 promenade)
8. SIDES square thru 3  
 separate around 1 to a line  
 pass thru  
 centers run  
 NEW CENTERS California twirl  
 box the gnat  
 fan the top  
 swing thru  
 circulate 1-1/2  
 right and left grand  
 (At home)
9. HEADS lead right  
 centers in  
 centers run  
 touch 1/4  
 circulate  
 girls run  
 touch 1/4  
 boys trade  
 ENDS face in  
 at home
10. SIDES right and left thru
11. HEADS square thru 2  
 touch 1/4  
 girls run  
 REVERSE flutterwheel  
 LEFT touch 1/4  
 circulate  
 boys run  
 single circle to a wave  
 LEFT swing thru  
 right and left grand  
 (3/8 promenade)
12. SIDES pass the ocean  
 extend  
 centers trade  
 centers run  
 NEW centers trade  
 centers run  
 LEFT swing thru  
 explode the wave  
 wheel and deal  
 dixie grand  
 left allemande  
 (1/4 promenade)
13. Heads 1P2P  
 pass thru  
 boys run  
 scoot back  
 CENTERS trade  
 centers run  
 1/2 tag  
 scoot back

⇒

- right and left grand  
(7/8 promenade)
14. SIDES star thru  
double pass thru  
centers in  
centers run  
{ NEW } CENTERS hinge  
ENDS LEFT touch 1/4  
CENTER 6 circulate TWICE  
boys run  
CENTERS wheel and deal  
& swing thru  
extend  
spin the top
- recycle pass thru  
wheel and deal  
CENTERS square thru 3  
left allemande (1/4 promenade)
15. Heads 1P2P  
pass thru  
girls run  
centers trade  
LEFT swing thru  
boys run  
square thru 3  
Face your partner  
right and left grand  
(7/8 promenade) 

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\*Based on  
Double Occupancy

*The mind is a computer. You get out of it as much as you put in.*

# **THE KOREO KORNER** ..... by Steve

**HAPPY NEW YEAR!** Hope ya'll had a fabulous holiday season. This month let's expand on the Basic Emphasis call RUN and use the **CROSS RUN** in some simple but interesting figures.

Heads IP2P  
right and left thru  
dixie style to a wave  
centers cross run  
THEN:

- |   |   |
|---|---|
| 1. scoot back<br>right and left grand<br>(3/8 promenade)                                      | 4. explode the wave<br>bend the line<br>pass the ocean<br>scoot back<br>right and left grand<br>(7/8 promenade) |
| 2. explode the wave<br>chase right<br>cast off 3/4<br>right and left grand<br>(3/8 promenade) | 5. linear cycle<br>touch 1/4<br>girls run<br>square thru 3 to a wave<br>right and left grand<br>(3/8 promenade) |
| 3. { NEW } centers trade<br>recycle square thru 3<br>left allemande<br>(7/8 promenade)        |   |

Are you in a choreographic rut? There's one easy way out. Attend the Lee & Steve Kopman Caller's School, August 21-23, 1998 in Knoxville, TN. We are limiting the number of attendees to ten. Lots of one on one experience. Sign up now while there's still room.

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# In A Nutshell

*Reviewed by Deborah Parnell and Frank Lesclinier*

This will be a monthly note service review for callers. Because of publishing deadlines, we cannot review current issues of the services. This month's reviews are from the September 1997 issues, unless otherwise noted. If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800. We will be glad to include your notes. The deadline is the 7th of the month. Thanks, Deborah & Frank.

## CALLERS NOTES

### Norm Wilcox

Norm starts out with an article on "Adding Creativity To Your Choreography". The featured concept calls mentioned in the article are Run and Cross Run.

The definition of the call is listed at the start of each section for reference in the choreo feature section. There is also a logical progression from the simple to the more difficult applications of the call.

Along with the Quarterly Selection choreo, Norm features the following calls this month: Run; Cross Run; Tag the Line; Hinge and Coordinate.

There are some "Gentle" Advanced choreo sequences, for those groups that may have just finished either the A-1 or the A-2 Programs.

## JOHN'S NOTES

### John Saunders

We used the August issue for the review. John lists the latest record releases,

including reviews, along with some different singing call figures.

Linda Saunders contributes a nice article for the caller's partner titled, "How We Appear to Others, Working With Style & Grace."

Dancing Contra, by Don Ward, features two dances of a typical evening of contras to illustrate the progression of figures.

Along with the Quarterly Selections, John features the following calls in the choreography section thru the Plus Program: See Saw; Hinge; Single Circle to a Wave. For the Advanced Program the following calls are emphasized: Cross Trail Thru; Transfer & (Anything).

## MIKESIDE MANAGEMENT,

### Stan Burdick

Stan starts off with a good article on teaching. He replaces the 3 R's of Reading, 'Riting and 'Rithmetic with Rhythm, Rotation and Repetition as it relates to Square Dancing.

For the new classes in September (or whenever you start your class), there are 50 Ways To Improve Square Dancing for both callers and dancers.

In the Casting Shadows article by Corben Geis, he lists many great ideas for theming your dance.

Stan has included both contemporary choreography contributed by Jerry Reed and Mike Callahan, along with a traditional treasure, the Texas Star.

Under the DISC-USSION header, several singing calls are listed along with the figures.

## MINNESOTA CALLERS' NOTES, Warren Berquam

Warren lists a variety of Openers, Middle Breaks, and Closers. These were contributed by Les Henkel.

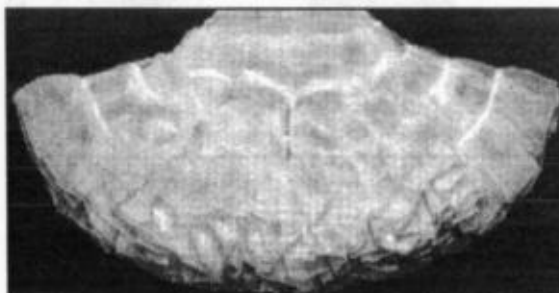
The following choreography is featured for the Mainstream and Plus Programs: Run; Centers In; Coordinate and Follow Your Neighbor.

The Advanced Program featured calls are: Quarter In; Pass Out; Scoot Chain Thru and Switch the Wave.

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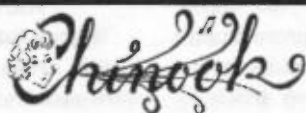
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**All tiny babies are angels.  
But their wings grow shorter as their legs grow longer.**



## Records



Daryl Clendenin  
602-983-3013

CK-129 Troubador (Jerry Junck)  
CK-128 Desert Rose (Bill Helms)  
CK-127 Crawdad Square (Daryl Clendenin)  
CK-126 Liza Jane (David Craw)  
CK-516 Pac Man/Taz (Flip Hoedown)



Bill  
Helms  
503-665-1967



Jerry  
Junck  
602-641-8683



David  
Craw  
317-874-2448

### "Brand New on Chinook"

CK-130 IT'S A LITTLE TOO LATE (Daryl)  
CK-131 ROCKABYE YOUR BABY (Daryl)

## Hoedowner Records

HD-130 Keep On Prayin' (Lanny Weakland)  
HD-131 The Last Goodbye (Jim Logan)

**Dealers, To Order Chinook and Hoedowner  
Records Contact:**

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### DEFINITIONS OF AN EXPERT

An *expert* is:

- a character from out of town;
- an expert only as long as he or she guesses right;
- someone who is called in at the last minute to share the blame.

# HEMLINE



by Phyllis Murgage

This being January and one of the colder months of the year here in the U.S., I thought I would give you a few ideas for using the wonderful fleece fabric that is on the market today.

Create a collar to wear with a sweater. Use your favorite collar pattern and you can use pinking shears or a decorative rotary cutter to give the collar some pizzazz. This is a great idea for a child's collar also.

Use some of it to make some pretty place mats for your dining room table.

Are your car seats looking a little out of sorts? Use the fleece to make new covers for your car seats. Or if you have leather or vinyl seat covers which can be cold in the winter, cover them so you stay warm.

Keep chilly winds at bay with a collar scarf. The scarf wraps around your neck and then slips through a button hole to keep it in place.

Next time you want to go camping and it is cold out. Make a liner for your sleeping bag and you will stay toasty warm, especially if you

make the liner from 100 weight or micro fiber outerwear fleece.

Use the fleece to make a stuffed toy for a beloved child or grandchild.

Make a drawstring bag for your water bottle. It will help to keep your water colder longer and keep the sweat that comes off the bottle from getting on your clothes. I usually fill my bottle half full and freeze it then add water just before I take it with me.

I hope these ideas will generate more ideas from *you* for this great fabric.

Until next month Happy Dancing and Creative Sewing. 🐾

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**Plant City, FL 33567**



# RECRUITING NEW DANCERS

By *Bill Walsh*

It is difficult to recruit new square dancers. One of the many hurdles is the fact that we generally start lessons only once a year. (Yes, I am aware of the Ten Plus Ten programs. I wish them well, but I have not seen much success to date). In any event, when someone expresses interest in April, we should do more than tell him or her to inquire in September. At the very least we should take the person's name and phone number and promise to get back to him or her.

We have found a convenient, effective, but non offensive way to get the information, and to be sure follow up action is

taken. The Cleveland Federation of Dance Clubs holds an annual drawing. We offer three prizes. Each consists of ten lessons at any of the local teach-

ing sites. To assure there is no hardship on any one location, the federation offers to pay \$15.00 to any group redeeming a prize. The cost incurred by the teaching club is nil. There is no increase in teaching fees, rent or any other cost. Most often, if a winner attends, he or she will bring a paying partner. In any event, we expect to keep the interest of anyone who attends lessons. If we do, he or

she will pay for the next twenty lessons.

Tickets are printed early in the year. The drawing is held in September. As stated the primary purpose of the drawing is to record the names of prospects and provide a systematic method of follow up on potential dancers. Names are copied from all ticket stubs and placed in a computer. Address labels are printed and applied to post cards which are mailed to each address (207 cards in 1997). The names with phone numbers are sorted by zip codes and distributed to dance leaders at the nearest lesson site. These people try to

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NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE (\_\_\_\_) \_\_\_\_\_  
Winner need not be present.

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Contacts:

----- *Sample ticket* -----

reach each prospect by phone. Unfortunately, some of our helpers are easily discouraged. They expect an enthusiastic yes from each person they call. In the business world, a five percent favorable response would be considered excellent, with two or three percent about average. Thus, the program is not expected to bring hordes of dancers. This year it did assure that 207 households know more about square

dancing than they did before. It is reasonable to expect some of them to think about the activity again at a later date.

It would be nice if we could give firm figures about how many dancers we gained in the three years the program has existed. However, the feedback of information from the ten to twelve locations has not been good. We know some of the prospects took lessons, but we do not know how many. We do know that most of the winners did not take lessons. Sad, but true. That does not mean the program is a failure. It means we are dealing with the general public. For example, we distributed tickets when we danced at a county fair. When we examined the stubs, we found that one woman had given stubs to eight different dancers. That seemed to indicate she wanted to dance very badly. When we called her in September, she was not the least bit interested. We know we will get some people like that, but we also know we will get some good prospects.

We ask the phone callers to indicate the names of people who cannot make lessons, but who exhibit enough interest to merit another call the following year. These are people who have temporary problems ranging from night

shift work to broken legs, but who remain good prospects. Thus each year we start with several names retained from the prior year.

The major source of names is our public appearances. We believe no public appearance is complete without audience participation. We dance annually at a cancer hospice. All patients are terminally ill, but audience participation with staff members and visitors is always a big hit. At two of the last three visits we got the name of a prospective dancer. The bitter truth is we must work to find prospects, and will gladly take them one at a time.

The next steps are to get these people to lessons, then to keep them there. After that, we still have not won the battle. We must assure they do not drop out. Our efforts should and do continue. We welcome and encourage newcomers, but we must depend very heavily on callers for those last two steps. I believe they bear much of the responsibility for keeping them at lessons and for avoiding after graduation dropouts. One major step in that direction would be a plus list that can be learned in less time, but that is a subject for another article. ■



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# What's Going On In Square Dancing

## Western Club - Level Square and Round Dancers

Area square and round dancers will get another opportunity to enjoy a unique evening Friday, March 27. The Rainbow Strollers Club-Level Square and Round Dance Organization will hold its 21<sup>st</sup> Annual Callers' Recognition Night at the Berks Career and Technology Center, West Campus, in Bern Township, Berks County, Pennsylvania.

It's unique because this dance is sponsored by one individual club and those in attendance will dance to more than seven callers and cuers in a regular club dancing evening.

Dancers will hear and dance to four outstanding callers and/or cuers who are being honored for their positive contributions to square and round dancing. They will dance to Paul Andrews, featured caller for the evening, as well as the round dance leader for the Strollers, Dolores Procopio. Dolores' husband, Sam, a caller since 1983, will also be at the mike for a tip. As dancers, the Procopios founded the club in 1976 and were responsible for initiating the program 21 years ago.

This year honorees are Clay Goss of Newark, Delaware; Keith Stevens of State College, Pennsylvania; John Sweeny, Wynnewood, Pennsylvania and Bob and Evelyn Supko, DuBois, Penn-

sylvania. Last year's 20<sup>th</sup> annual honorees recipients included Mike Conning, Red Correll, and Dave and Wendy Roberts, all from Pennsylvania.

The largest turnout to attend one of these events was 29+ squares!

Publicity of the event is sent to newspapers within the area the honorees reside, as well as the Reading area. The honorees receive a replica of the club's banner for display at home and the ladies receive corsages, their names are inscribed on a permanent plaque. Finally, all honored are also sent photos of the evening's event.

Many nice things have happened over the years. For example, in 1980, a bus load of Grand Square dancers from Lansdowne, PA., traveled to Reading. Nothing unusual in this itself, however, from the bus to the dance floor each dancer carried a large sign that read "Chick, Chick" for their caller, Chick Stone. In 1983, a "bag lady" appeared at the dance to give Bob Clark of Prospect Park, PA., a rough time while he was at the microphone. In 1985, a round dance leader, Barbara Blake of Delaware choreographed a song for special use the night that she was honored.

In 1990, Paul Andrews, of Willow Street, PA, one of the first four individuals to be selected for this annual tribute, along with others, surprised

Strollers' founder Sam Procopio, for a similar honor that year. Sam unknowingly became the fifth person to be honored - the first time more than four individuals were honored at one event. Sam's wife, Dolores, was surprised two years later as a round dance leader.

When the club and all the special tributes were first initiated, Sam and Dolores were dancers and who, as directors of the club, promoted squares, rounds as well as the many area leaders. In 1991 when John Carlton was

honored, his singing partner on records - John Kephart, of North Carolina - also showed up, highlighting the program, singing and calling a special segment together. There are many more cherished nights that we could reminisce over.

The Showcase of Callers and Cuers is held at the Berks Career and Technology Center, West Campus, near the Reading Airport, Bern Township, Berks County. You can contact Sam & Dolores Procopio at 316 Seitz Road, Reading, PA 19601. 📍

7th ANNUAL

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**Getting an idea should be like sitting down on a pin:  
it should make you jump up and do things.**



## ROUND DANCE PULSE POLL

Bev & Bob Casteel  
1540 Hull Lane  
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423-690-5498

Dear Friends,

We truly have enjoyed being part of the American Square Dance Magazine's Round Dance Pulse Poll this past year and look forward to 1998.

We appreciate your selections and comments you have had toward this article. Some readers ask us to show the rhythm and phases of the dances. Others want to know the record label and number. Thank you for your help.

We wish you and your family a great New Year and we look forward to hearing from you.

### POPULAR DANCES/TEACHES

#### DRDC TOP TEACHES AS REPORTED IN THE NEWSLETTER OF NOVEMBER 1997

1. Esta Rumba (Barton)  
III+2/R SP256
2. Banana Boat Cha (Anderson)  
V+2+1/C SP270
3. First Snowfall (B/M Moore)  
VI/W SP275
4. It's In His Cha (B/M Moore)  
V+2/C SP275
5. Charmaine Two (Smarrelli)  
II/TS SP165  
Burnin' (Rumble) II/TS  
WB29279 Eddie Rabbit
6. When You Love Me (B/M Moore)  
VI R Coll775 Diana Ross
7. Best Of My Love (Shibata)  
IV+2/R SP278  
Shady Lane Rumba (Buck)  
III+/R Coll 4545
8. Old Rocking Chair (Buck) III+2  
Twelfth Of Never (Lovelace)  
IV/B Coll 13-33048 Johnny Mathis  
Sukihaki (Molitoris)  
II/TS URC 1264  
Non Dimenticar (Rumble)  
III/R Classic/Roper 421-A  
Mine All Mine (Slater)  
IV+/W SP107  
Evelyn (Buck) III/W SP227  
Erotica (B/M Moore) V/R SP216  
Clancy's Sleepy Time Gal  
(Roberts) II/TS Grenn 17225  
A.T.S.F Jive (Slomcenski)  
III/J Roper 312  
Snowy Foxtrot (Goss) VI/FT SP264  
Forever Blowing Bubbles (Slater)  
V/FT SP199  
Aleena (Bond) II/TS AS 13039
9. We've Only Just Begun (Norton)  
IV+1 STS/B/C A/M8540  
The Carpenters  
Village Waltz (Rother) VW SP245

Twist & Shout & Cha (B/M Moore)

III+1 Coll 3013A Isley Brothers

Nuevo Caminito (B/M Moore)

VI/W Roper 240

More & More Every Day (Lawson)

V+2/FT Coll 6255 Al Martino

I'm Dreaming (Ivins)

V/FT Windsor 4532

Bahama Mama (Rumble)

IV/C SP219

10. With You (P/J Robertson)

IV+2/B SP262

Too Many Rivers (Hooper) IV+1

STS RCA 60088 Coll 90095A

Sweet Old Fashioned Girl

(Waldal/Bushue) III+1

Maria Elena Bolero (Palenchar)

III+2 Coll 4552

Los Indios Tabajaras

Spanish Eyes Rumba (Mitchell)

III+1 Coll 6077 Al Martino

Sleeping Beauty (B/M Moore)

V/B Columbia 13-08422

Julio Iglesias

Really Really Mine (Bahr)

V+2 FT Coll 0243

Jimmie Rodgers

Pensando En Ti (Espueda)

V/FT SP208

One More Bolero (Buck) V+

No Lady (Broadwater)

VI/WCS SP233

Naughty Lady Mambo (Rother)

IV/M Coll4545 The Ames Bros.

Mujer (Read) VI+1/R SP209

L-O-V-E Quickstep (Shibata)

VI SP278/Flip of Best of My Love

Brilliant Conversationalist

(Shibata) V+2

Hey Daddy (Easterday) IV/C SP

Favorite Things (Goss) VI

Don't Get Around Much (Powell/

Brosie) III+2 FT/J SP253

Blue Orchids (Liberti)

IV/FT/J SP205

Sleepy Time Two Step (Barton) II

---

### ROUNDALAB Classic ROQ

#### 1st Quarter 1998

Hold Me (Reilly) II+1/TS

Hallelujah (Reeder) III/TS

Gazpacho Cha (Lawson) IV+1

Wyoming Lullaby (Palmquist)

V+1+1/W

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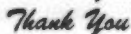
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## BURNIN'

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RECORD: Warner Bros. 7-29279 or GWB 0513  
Eddie Rabbit "B-B-B Burnin' Up With Love"  
FOOTWORK: Opposite RHYTHM: Waltz PHASE II  
SEQUENCE: A, B, A, B, B (meas 9-22) , END

### INTRO

1-4 WAIT; WAIT; APT, -, PT, -; TOG (SCP), -, TCH, -;

### A

1-4 TWO FWD TWO STEPS;; BOX;;

5-8 TWO SD CLOSES; WALK, -, 2, -; TWO TRNG TWO STEPS  
(CP LOD);;

9-12 TWO PROG SCISSORS;; FWD, LK, FWD, -; FWD, LK, FWD, -;

13-16 HITCH 3; HITCH/SCISSORS (SCP ); TWIRL, -, 2, -;  
WLK, -, 2, - (OP);

### B

1-4 BK APT, REC, CROSS, -; SD TWO-STEP & KNEE KICK; 1/2  
BOX; WALK, -, 2, -;

5-8 RK APR, REC, CROSS, -; SD TWO-STEP & KNEE KICK; 1/2  
BOX; WALK, -, 2, -;

9-12 (FC) TRAVELING BOX;;;

13-16 TWO SD CLOSES; SD, DRAW, TCH, -; TWO SIDE CLOSES;  
SD DRAW, TCH, -;

17-20 TWO SIDE CLOSES; (OP) WALK, -, 2, -; SLOW BASKET-  
BALL TRN (OP);;

21-23 HITCH 6;; WALK, -, 2 (SCP), -;

### ENDING

From OP after meas 22 of Part B, snap apt L twd COH (W twd Wall) while  
pointing R twd ptr;

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## THE COUNTRY LINE by jim and jean cholmondeley

# HAPPY NEW YEAR!

**W**e have a new year to learn new dances, dance old ones, recruit new dancers and to have a good time. In talking to many country western dancers, I have discovered that they have been declining in numbers. The craze seems to have leveled off and the dancers left are the die hards. Now don't get me wrong, CW is still alive and kickin', but we must look toward the future and determine if we want to become top heavy with experienced dancers or we want to make a concerted effort to get new dancers in at the basic levels. Without new blood we will continue to decline in numbers. Think about it!

This month's dance is an easy dance called "The Dewey." Enjoy!!

### THE DEWEY

Choreographed by **Deb Turner**

**Description:** 2 Wall Line Dance      **Difficulty:** Beginning/Intermediate  
**Count/Steps:** 32 Counts / 32 Steps      **BPM:** 128

**Teaching Music:** *Betty's Got A Bass Boat* by Pam Tillis

**Dancing Music:** *Loved Too Much* by Ty Herndon

#### Count/Description:

#### Vine Right With A Brush

#### Vine Left With A Brush

1. Step to the Right on RIGHT
2. Cross Step LEFT behind Right
3. Step to the Right on RIGHT
4. Brush LEFT foot forward
5. Step to the Left on LEFT
6. Cross Step RIGHT behind Left
7. Step to the Left on LEFT
8. Brush RIGHT foot forward

#### Stomp, Stomp

9. Stomp RIGHT next to Left
10. Stomp RIGHT next to LEFT again

**Step, Slide, Step, Brush**  
**Step, Slide, Step, Brush**

11. Step forward on RIGHT at a Right 45 degree angle
12. Slide LEFT next to Right
13. Step forward on RIGHT at a Right 45 degree angle
14. Brush LEFT foot forward
15. Step forward on LEFT at a Left 45 degree angle
16. Slide RIGHT next to Left
17. Step forward on LEFT at a Left 45 degree angle
18. Slide RIGHT next to Left
- Back Step, Together**
19. Step giant step back on RIGHT foot
20. Step LEFT next to Right
- Heel Splits, Monterey Turn**

21. Split heels apart
22. Bring heels together
23. Split heels apart
24. Bring heels together
25. Touch toes of RIGHT to  
Right side
26. Pivot 1/2 turn to Right on LEFT
27. Touch toes of LEFT to Left side

28. Step LEFT next to Right  
**Hip Rolls**
29. Roll hips CW from 12 to 6
30. Roll hips CW from 6 to 12
31. Roll hips CW from 12 to 6
32. Roll hips CW from 6 to 12
- BEGIN AGAIN ...

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## A Trick With Numbers

**You will have fun with the number stunt.**

Ask a friend to write down his/her age. Then ask them to double it. Then add five, and multiply the answer by fifty. From this amount subtract the number of days in a year (365). The next step is for them to count the change in their pocket or purse, (any amount under \$1.00), and add this amount to the last answer. To this total add 115. Without looking at the total, inform them that (1) the first two figures of the answer will be their age, and (2) the last two figures of the total will be the amount of change they had. It works every time – if no mistakes are made!

*Sunshine Magazine*



# Rhyme Time

## WHY WE SQUARE DANCE

Be there a man with soul so dead'.....  
Who never to his Taw has said,  
"Get out your Square Dance dress  
and shawl,  
There's a dance tonight at the Square  
Dance Hall!"

Know you this man, then why not say,  
"Come along, Joe with us today....  
Bring Kate along and soon you'll know  
Why a Square Dance is the place to go!!

It created new friendships, renews  
the old,  
For we all are as one in the Square  
Dance fold.

Regardless of creed, position, or race,  
We all go to dance in the very same place.

It's the fun we have, and the people  
we meet,

The smiles we share as we walk  
down the street.

Our worries seem less, and our life  
more gay,

A Square Dance!! — Perfect end of a  
busy day!"

*Promenade Magazine 9/96*

## ROUGH STUFF

Watch it, boys, when you go squaring,  
This nice new dress that I'm wearing,  
Is made of nylon - after all  
And wasn't made to mop the hall.

I wish you wouldn't be so rough,  
So big and strong, and tough 'n stuff.  
I wish you wouldn't squeeze my hand,  
And yank my arm like a rubber band.

How come your fingers are made of glue?  
Just touch my fingers and go on, thru.  
I know that you are enthusiastic,  
But that's my arm and it's not elastic!

You swing me around with force and glee,  
And when you decide to set me free,  
You fling me from you into space,  
I nearly fall upon my face.

So watch it boys, I speak for all,  
The ladies - fat, thin, short and tall,  
If you are going to treat us rough,  
Before we start - WE'VE HAD ENOUGH!!!

*Reprinted from Tip Topics,  
Nov-Dec 1987*

*Note: If you have a special poem that you would like to share, please send it along with your name and address and it will appear in an upcoming issue.* 🍄

# NOTES

## FROM A

by  
Mac McCullar

## VETERAN CALLER

This is a few notes about calling that I don't understand nor have had explained to me. Should I pick on callers? After all I am one. I'm also a charter member of CALLERLAB and swear by my chinny chin chin that I have read the code of ethics a few times. Having been a caller for forty-three (43) years, I have had my moments.

Why do callers stretch a phase, I guess you call it that? You hear tra-a-a-a-de, swing-ing-ing-ing, Me-he-he-he-he or Promenade-ade-ade-ade. This just does not fit the music, the caller sounds terrible and mostly flat, sort of like a male bovine going home. Why not just hold the note and let the music play, don't waffle it.

An old subject rehashed. You and I both know that do-si-do or do-se-do is not on the list of approved basics. We also know that long ago do-si-do was legitimate and danced, because we learned it in our class, ask an old timer. Nowadays I hear callers on records and in dance halls saying do-si-do, do-see-do and I know they really mean Do-Sa-Do. Don't confuse the dancers, get it right, it's Do-Sa-Do.

When the callers say Do-Sa-Do, or even do-si-do, someone will grab you around the waist for a *Highland Swing*, which of course is not a Do-

Sa-Do, so you say "Who Cares?" Well I do! Let's either do it right or put the Highland Swing on the list and define it. How can you stand up there and teach Do-Sa-Do to new members and immediately have your club members do the Highland Swing in front of the new people? Is this confusing? Woe into the old foggie that resists, so there!

I still do a number of one night party dances for churches and social clubs in my area, and am always amazed at the number of people who attend. Great crowds up to fifteen squares or more, they seem to have a great time and I get invited back. But sadly enough, none seem to want to commit to a weekly, year long class. For the most part, the participants are from college age to middle age. They say they just don't have that kind of time for classes and of course some pleading young children.

On a happy note, in my social group of four retired callers, or almost retired, we have been married to the same hard working, loving taws for a total of two hundred and ten years! Wonder how many other professional groups can match that!

Best wishes for a great square and round dancing year. 🍷

---

Never argue with a doctor --

They have inside information.

## Where's the Base?

by *Jerry Linduff*

As we all know Square Dancing is down all over the nation. When did this happen, why did this happen, who's to blame?

I do not care to go there, and I really feel that anyone that loves Square Dancing does not really care to.

What we must do is fix it. The key is in our hands and we must open the door and bring all dancers in. We do not need a system that "divides, separates and classifies dancers" as ACA member Mike Sikorsky points out.

this happens, the base is back.

No one will be classified as anything but a Square Dancer. They will be learning to Square Dance — with their friends.

That is what the American Callers Association is all about — teaching people to Square Dance and bring their friends into Square Dancing. This is how a foundation is built and maintained.

The one-floor dance is what we callers in the ACA profess. Learn to dance, dance with your friends, join the club you took lessons at, then bring your friends.

The ACA just completed its 1997 convention in Orlando this past June. One of the presenta-

*The base for Square Dancing is where everyone dances together ...*

What we do need is a system that multiples. We members of the ACA strongly feel that the way to do this is for all of us to be together. One floor, one Dance .... SQUARE DANCING!

We need to re-build the base for square dancing. The base for Square Dancing is where everyone dances together and the new dancers bring their friends to the next set of lessons.

And where those new dancers join the club and dance with their friends and bring more friends to the next set of lessons. And those new dancers join the club and dance with their friends, and so on, and so on, and so on. When

tions of interest to all was "Where's the Base?" given by ACA's Vice President, Gary Shoemaker.

I believe that there is not one dancer or caller that can say that the base is not gone. Dances are down all over the nation. ACA's, one floor, one dance, is where most people are dancing, regardless of how the dance is advertised.

People are getting older and quitting. Of course, this has always been true. But they are quitting from a higher level, and they are not part of the foundation.

In order for square dancing to grow, we must have a base. We cannot continue to learn to dance and jump into a

*American Square Dance, January 1998*



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higher level club. We must support our club and dance with our friends.

Our new dancers are the ones which will build the base, and we must dance with them in this activity called Square Dancing. Only when this foundation is rebuilt and we are dancing with our friends and their friends and their friends will the base be solid and growing.

The ACA supports building a strong base. The ACA strongly believes that to have Square Dancing grow we must all dance together with one floor, one list, and one goal. And that goal is HAVING FUN!

As a wise old veteran caller once said "It does not matter what you call, but how you call it!" and is that true.

Square Dancing is and will always be fun regardless of what is called. But the thing to remember is: Times are different and people must be able to learn to dance in the time they have and not be told lesson number one is done, now let us go to the next set. Let us

teach them to Square Dance and then dance with them.

ACA members like Marshal Flipppo, Mike Sikorsky, Vern Weese and Ken Bowers all believe that we must rebuild the base and that ACA's one floor, one dance (Square Dancing) is the way to do this.

Yes, there will always be Advanced dancing. And ACA supports this and has many members such as Ken Bowers and Gary Shoemaker that call Advance.

Let us remember: FUN, FRIENDLINESS AND GOOD FELLOWSHIP is what this activity is for. It is not to see how technical the caller can get, or how many new calls you can learn.

There will always be new calls. Will there always be new dancers? Let us make Square Dancing "New Dancer Friendly"!!!!

Hope to see you in a square soon!!!

### ***Teachers Pet?***

"Some plants," said the teacher, "have the prefix dog.

For instance, there is a dogrose, the dogwood, the dogviolet.

Who can name another plant prefixed by dog?"

"I can," shouted a little red head from the back row. "Collie flower."

# CALLERLAB VIEWPOINTS

## What If (Long Post)?

by *Mike Seastrom*

The biggest topic on the square dance callers forum of late has been *T-2000*, the proposal to alter the CALLERLAB dance programs. This proposal will be voted on, as a concept, without the specific breakdown of calls, at the next CALLERLAB convention near Cincinnati, Ohio, April 6-8, 1998. The posts have been heated and the arguments, pro and con, have been delivered with



the kind of passion that tells you that these callers really care about the activity and truly believe that the way they vote will be in the best interests of our future. I'm excited to see so many passionate leaders stepping forward because that, more than any one thing, is what it will take for square dancing to grow and prosper in the future.

I apologize for almost stepping on my soap box again, because the topic this month is "what if?" This post came to the callers forum and directly to the Board of Governors of CALLERLAB from our own Executive Director, George White. The questions he asked are ones that we all need to consider, but some, more importantly, point to a much deeper problem: caller education.

George asks "What if *T-2000* passes and the programs are shortened? Callers who only read or memorize material would be "wiped out". They'll have to write or memorize all new material. Will they be willing to do all that work?

What about those callers teaching new dancers? Will they be able to change what they teach or will they simply keep right on teaching/calling what they have and are comfortable with now? Will some callers quit calling altogether rather than adapt to a new program?"

What about singing calls? George

***Every caller, on this planet, needs to learn, write and study to stay fresh and exciting.***

estimates that 50% of the callers in his state are unable to change the figure on a singing call to accommodate the dance floor he or she is calling to. Stated differently, if a dance is a 1/2 way dance for new dancers still attending class, or a regular mainstream dance, and the figure on the singing call sheet



is a figure with Plus calls in it, 50% of the callers would have to do another singing call. They couldn't even insert an appropriate figure from another record. Some callers might even workshop a call, like Curlique or Divide, in order to use a favorite or requested singing call.

Although there were other questions asked on this long post, these were the ones that grabbed my attention. Do we have a large number of callers in square dancing who only read and memorize a limited amount of material? Do these same callers only rarely write or learn new routines? Do we still have callers that are teaching new dancers the same old way, because they haven't continued to update their teaching methods as new definitions and methods of learning are published? Do we still have callers who are unable to use a popular singing call because they can't, or worse yet, won't take the time to write or adapt one from another singing call? If the above is true for only one third of our callers, then it's time we roll up our sleeves.

A caller's education never ceases! Every caller, on this planet, needs to learn, write and study to stay fresh and exciting. I don't mean just exciting to the dancers, but excited and having fun with what he or she is doing.

Every caller should subscribe to a national square dance magazine and at least one or more caller note services every month. Every caller should subscribe to a state or local square dance publication to be able to know what's going on, past and present, and to be able to provide this information to dancers and dance leaders. Every caller should subscribe to a monthly tape service to hear the new record releases and "featured classics" that come out each month. Every caller

should belong to a local and national caller's association not only to learn new things and share knowledge with other callers, but to vote on common issues, promote square dancing and improve our activity.

By continuing to learn, a caller stays exciting, keeps his or her own enthusiasm up, and in turn passes this onto the dancers. Attending a callers school and a CALLERLAB convention can also charge those internal batteries and heighten ones skill.

Encourage your caller. Give your caller gift subscriptions and/or scholarships to seminars, caller schools and conventions. Better callers mean more enthusiasm, more dancers and a better activity.

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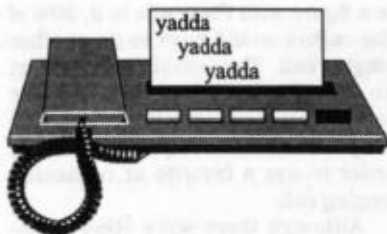
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### New Releases on Eagle & Golden Eagle

- EAG-3006 - I Can See Clearly Now by Ellen
- EAG-3202 - Oklahoma by Robert
- EAG-3403 - I Love You Honey by SusanElaine
- EAG-3501 - Chantilly Lace by Steve
- GE-0032 - Ebony Eyes by Ellen
- GE-0033 - C'est La Vie  
by Guest Artist Ken Bower
- GE-0031 - My Little Girl by Dick

# FEEDBACK



## Costumes of Square Dancing

I would like to respond to Don Yosten's suggestion that our costumes are discouraging people from trying square dancing.

I agree with the suggestion that many people regard square dancing as an old-timey activity, something from the frontier days, but I don't think just changing our costumes will make any difference. I've found that many people often associate "country" music with square dancing, so they won't try it because they don't like country music. I'm in the Washington, D.C., area, very competitive, very "uppy yuppy." Square dancing is not "cool." People guard their images very carefully. An old-timey, country activity is not going to reach these people.

Changing our slogan might be a good idea. How about stressing the "Modern" aspect of it? "Modern square dancing - not like the old days."

Then we have to talk to CALLERLAB and ask them to stop adding calls and to start consolidating calls or reverting to a few directional calls. For instance, Acey-Deucey is just one more thing new dancers have to learn, when it is just as easy for the caller to say "ends circulate, centers trade." The dancers already know how to circulate and trade. You couldn't call Relay the Deucey directionally, I understand that. But some of the others could be eliminated in favor of directions. That would help

keep the lesson time under a year!!!

When we first signed up for lessons, the session offered was for ten weeks. During the eighth week the caller informed us that if we wanted to dance in clubs, we would have to sign up for two more sessions. He did not tell us that took us through Mainstream, and it would be several more weeks to go through Plus lessons. I think if we had known it would take a year, we probably would not have signed up at all. But after the first lesson, of course, we were "hooked."

Now let's talk about costumes. Have you seen the ridiculous get-ups people will put on to ride a bike or go to an exercise class? And would you be caught dead in those plaid pants golfers wear? Sure, if you play golf. The point is, almost every activity has its "costume." And ours offers several nice choices for the ladies.

To offer square dancing in "street" clothes would demean the activity. It would no longer be special. Go to a festival and observe the people dancing at the afternoon workshops in street clothes. Does that look like dancing? No. And most of them look really sloppy. OK for workshops, but please, not for dancing in general.

I guess the real slogan should be, "Try it, you'll like it!" We did - we do.

*Laurie Maslow  
Springfield, VA*



# 47<sup>th</sup> National Square Dance Convention

Charlotte, NC

June 24-27, 1998

*"Nothing could be finer than to be in Carolina"*

## **Sew much cloth, sew little time!**

From the avid seamstress to the beginning stitcher, a visit to Mary Jo's is a must while you're at the 47<sup>th</sup> NSDC! Mary Jo's is a dream come true for the person who sews. This store, covering 30,000 square feet, houses areas of bridal and formal wear fabrics; home decorating supplies; fabrics for dresses; woolsens, silks, synthetics; and a quilting/cotton fabric department. The store contains thousands of bolts of fabrics and the price is right!

Are you looking for something unique or hard to find? Chances are, you will find it at Mary Jo's. There are buttons, notions, patterns and all things needed to compete your particular project.

A visit to Mary Jo's will be an experience you will long remember - Remember Nothing could be finer than to be in Carolina! Mary Jo's is located in Gastonia, NC off I-85 (Exit 30), approximately 15 miles from Charlotte. Bus trips will be offered by the Sew and Save Committee during the 47<sup>th</sup> NSDC.

## **Youth Hall**

If the youth dancers had a good time at the 47<sup>th</sup>'s Youth After Party in Orlando, they need to get ready for Charlotte!!

The Youth Committee of the 47<sup>th</sup> is putting a great deal of effort into planning a convention that will set the standard as far as the youth are concerned. These young people know

how to have a good time dancing and they have given our committee a goal for which to shoot. There will be special events in the Youth Hall every day and every evening. There will be give aways throughout the convention week just for the youth. Remember, you have to be a youth to qualify and you have to be in the hall to win.

The Youth Hall will be about 5,000 square feet located on the upper level of the Convention Center and will have a wood floor to enhance the dancing pleasure.

The special events for youths will start on Wednesday evening with a Youth Trail End Dance and will continue with after parties and special youth activities all week long. Get ready and be there for your convention!

## **Campgrounds filling up!!**

The 47<sup>th</sup> NSDC wants you to know that the commercial campgrounds around the Charlotte area are already filling up. The week of our convention is a very popular time.

We will have plenty of spaces for dry camping at the 47<sup>th</sup> Campground located at the Charlotte Motor Speedway. Reserving space is easy. Just fill out your registration form stating your camping desires and send it to the Registration and Housing Committee as the instructions indicate. Don't forget to purchase your Bus Pass so you can take advantage of the nonstop service to the Convention Center. Get ready and be in Charlotte in June, see you there! 🍓

# Be a part of the *ASD Pulse Poll*®.



We're looking to examine what's popular, where it's happening and whose involved. Are you using the CDP program? Experimenting with T-2000?

We want to get a relative sampling from across the entire country. We also want to find out the same with our international friends.

So, if you don't mind, take the time and write us at:

ASD Pulse Poll®

PO Box 777

N Scituate, RI 02857

e-mail: ASDMAG@aol.com



## *Square Dance* **PULSE POLL**



### **CALLERLAB OS**

#### **MAINSTREAM**

None

#### **PLUS**

Fan the Boat

Go Right/Left To A Wave

#### **ADVANCED**

Swing The Fractions

Follow to a Diamond

#### **TRADITIONAL**

Hook & Whirl

#### **CONTRA**

OXO

### **EMPHASIS CALLS**

#### **BASIC**

Run Family

#### **MAINSTREAM**

Hinge Family

#### **PLUS**

Explode And... (Anything)  
(from waves only)

### **PLUS PROGRAM**

(Anything) & Roll

(Anything) & Spread

3/4 Tag The Line

Acey Deucey

All 8 Spin The Top

Chase Right

Coordinate

Crossfire

Cut The Diamond

Diamond Circulate

Dixie Grand

Explode The Wave

Explode & (Anything)

(from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle

(from waves only)

Load The Boat

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Single Circle To A Wave

Spin Chain The Gears

Spin Chain And

Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Removed as of 11-1-97

*Partner Tag*

*Remake The Thar*

*Triple Scoot*

Not a CALLERLAB program - *ASD Pulse Poll*®

*American Square Dance, January 1998*

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## PLUS EMPHASIS CALL

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **EXPLODE AND ... (Anything)** (from waves only) has been selected as the Plus Emphasis Call for the period November 1, 1997 to March 1, 1998. (Standard formation, arrangement, and comment are provided from the CALLERLAB "Standard Plus Applications" document.)

### **EXPLODE AND... (Anything)** (from waves only)

**STANDARD STARTING FORMATION:** Right-hand parallel ocean waves.

**ARRANGEMENT:** "0" (girls as centers and boys as ends).

**COMMENT:** Success will depend greatly on "Anything" call.

**DEFINITION:** Starting formation - Any 4-dancer ocean wave.

Everyone releases handholds, steps forward and turns a quarter in (90°) to face the adjacent dancer, and does the (Anything) call (e.g., Right and Left Thru, Star Thru, etc.)

**STYLING:** In all **EXPLODE AND** figures, follow the styling suggestions for each of the "Anything" figures used.

**ENDING FORMATION:** Ending formation depends on each of the "Anything" figures used.

**DANCE EXAMPLE:** (from Zero Box or Zero Line) Pass the Ocean, **EXPLODE AND** Right & Left Thru, (ends in Zero Box or Zero Line, respectively).

(from Zero Line) Pass the Ocean, **EXPLODE AND** Load the Boat, Slide Thru (ends in Zero Line, 180° turned)

**ALLEMANDE LEFT GETOUT:** (from Zero Box) Right & Left Thru, Pass the Ocean, **EXPLODE AND** Allemande Left.

**RIGHT AND LEFT GRAND:** (from Zero Box) Right & Left Thru, Pass the Ocean, Grand Swing Thru, **EXPLODE AND** Right & Left Grand.

**SINGING CALL EXAMPLE:** (from Static Square) Heads Promenade 1/2, Star Thru, Pass Thru, Pass the Ocean, **EXPLODE AND** Touch 1/4, Split Circulate 1 1/2, Flip the Diamond, Scoot Back, Swing Corner, Promenade.

**TIMING:** 2 beats for the explode portion. ■

### **A GUIDELINE FOR NEW GRADUATES**

#### ***DON'T BE IN A HURRY TO DANCE OTHER LEVELS!***

There are many levels of square dancing. The level you dance has nothing to do with how much time you have to devote to the hobby. You may choose to move to another level, and that's fine. Don't make the choice at all until you have danced Mainstream for at least one full year after graduation.

***Don't let anyone else rush you!***

***-Cues & Tips, Minnesota***



## ADVANCED QUARTERLY SELECTION

Bill Harrison, Chairman of the Advanced Quarterly Selections Committee, announces that the committee has selected **FOLLOW TO A DIAMOND** for the period January 1, thru April 30, 1998.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Do not use a Quarterly Selection unless you walk it or workshop it first.

### FOLLOW TO A DIAMOND

**STARTING FORMATION:** Box Circulate Formation

**THE ACTION:** In-Facing dancers do their part of Follow Your Neighbor and Spread. They become the Points of the Diamond, Out Facing dancers Box Circulate Once and a Half. They become the centers of the Diamond.

**ENDING FORMATION:** Diamond

**DANCE EXAMPLES:** Heads Wheel Thru, Touch 1/4, FOLLOW TO A DIAMOND, 6x2 Acey Deucey, Flip the Diamond, 1/4 Thru, Right and Left Grand.

**SINGING CALL EXAMPLE:** Heads Square Thru, Do Sa Do, Touch 1/4, FOLLOW TO A DIAMOND, Diamond Circulate, Flip the Diamond, Slip, Recycle, Swing, Promenade.

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# CALLERLAB PLUS PROGRAM

REVISED 11-1-97

## Teaching Order

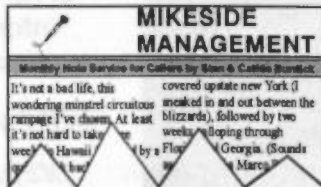
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| <p>67. Acey Deucey<br/>         68. Teacup Chain<br/>         69. Ping Pong Circulate<br/>         70. Load The Boat<br/>         71. Extend<br/>         72. Peel Off<br/>         73. Linear Cycle<br/>             (From Waves Only)<br/>         74. Coordinate<br/>         75. (Anything) &amp; Spread<br/>         76. Spin Chain The Gears<br/>         77. Track II<br/>         78. (Anything) &amp; Roll<br/>         79. Follow Your Neighbor<br/>         80. Explode The Wave<br/>         81. Explode &amp; (Anything)<br/>             (From Waves Only)<br/>         82. Relay The Deucey<br/>         83. Peel The Top<br/>         84. Diamond Circulate<br/>         85. Single Circle to a Wave<br/>         86. Trade The Wave<br/>         87. Flip The Diamond<br/>         88. Grand Swing Thru<br/>         89. Crossfire<br/>         90. All 8 Spin The Top<br/>         91. Cut The Diamond<br/>         92. Chase Right<br/>         93. Dixie Grand<br/>         94. 3/4 Tag The Line<br/>         95. Spin Chain &amp; Exchange<br/>             the Gears</p> | <p>Chase Right<br/>         Coordinate<br/>         Crossfire<br/>         Cut The Diamond<br/>         Diamond Circulate<br/>         Dixie Grand<br/>         Explode The Wave<br/>         Explode &amp; (Anything)<br/>             (From Waves Only)<br/>         Extend<br/>         Flip The Diamond<br/>         Follow Your Neighbor<br/>         Grand Swing Thru<br/>         Linear Cycle (From Waves Only)<br/>         Load The Boat<br/>         Peel Off<br/>         Peel The Top<br/>         Ping Pong Circulate<br/>         Relay The Deucey<br/>         Single Circle to a Wave<br/>         Spin Chain the Gears<br/>         Spin Chain &amp; Exchange the Gears<br/>         Teacup Chain<br/>         Track II<br/>         Trade the Wave</p> |
|--|---|

## Alphabetical Order

- (Anything) & Roll  
 (Anything) & Spread  
 3/4 Tag The Line  
 Acey Deucey  
 All 8 Spin The Top

## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



**MIKESIDE MANAGEMENT**

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this  
 wondering minstrel circuitous  
 rampage I've chosen. At least  
 it's not hard to take  
 week in Hawaii  
 by a Florida  
 covered upstate New York (I  
 sneaked in and out between the  
 blizzards), followed by two  
 weeks hopping through  
 Georgia. (Sounds  
 like a Marcy)

## MONTHLY NOTE SERVICE FOR CALLERS

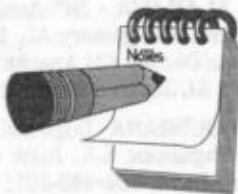
COMMENTARY CHOREO AND SKILL TIPS  
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 SILVER BAY, NY 12874



# WHAT'S AHEAD

*What's Ahead* is published to inform you about special events throughout the world. Your festival or convention *which is two days or longer* can be listed free of charge. Included will be the event date, name, location and a contact address and telephone number. Mail or fax the information to ASD.

ASD recommends you verify the accuracy with the contact provided if you plan to attend any of these events.



## NATIONAL CONVENTIONS

All National Square Dance Conventions begin the last Wednesday of June and end the following Saturday.

- '98 (47<sup>th</sup>) - Charlotte, North Carolina
- '99 (48<sup>th</sup>) - Indianapolis, Indiana
- '00 (49<sup>th</sup>) - Baltimore, Maryland
- '01 (50<sup>th</sup>) - Anaheim, California
- '02 (51<sup>st</sup>) - Saint Paul, Minnesota

## CANADIAN SQ / RD CONVENTIONS

All Canadian Square and Round Dance Conventions are held on even-numbered years and begin on the third Thursday of July and end on the following Saturday.

- '98 (11<sup>th</sup>) - Ottawa, Ontario
- '00 (12<sup>th</sup>) - Vancouver, British Columbia
- '02 (13<sup>th</sup>) - Saint John, New Brunswick

## JANUARY '98

15-17 **ARIZONA** - 50<sup>th</sup> Year of Dancing Fun, Southern Arizona Festival, Tucson, AZ. Jim & Genny Young, 3242 N. Calle de Beso, Tucson, AZ 85750; 520-885-6273.

16-17 **LOUISIANA** - January Jewel, Shreveport, LA. For round dancers. Info: Mary Hawkins, 8311 Greenleaf Ln., Shreveport, LA 71108; 318-686-8422.

16-17 **NEW HAMPSHIRE** - Ralph Page LEGACY Weekend, Durham, NH. Info: 617-345-1340; fax: 617-354-3142.

16-18 **TEXAS** - Cotton Boll Classic, Brazos Center, 3232 Briarcrest Dr,

Bryan, TX. A Phase IV-VI dance clinic weekend & party dancing. Info: Dick & Karen Fisher, 3415 Parkway Terrace, Bryan, TX 77802-3743; 409-846-1473.

22-24 **FLORIDA** - 22<sup>nd</sup> Florida Sunshine Festival, Lakeland Center, Lakeland, FL. John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; 904-428-1496.

22-25 **HAWAII** - 33<sup>rd</sup> Aloha State SD Conv, Honolulu, HI. Info: Hawaii Fed of SD Clubs, PO Box 1, Pearl City, HI 96782; Info: 808-923-0446; Web-page: <http://members.aol.com/kjordansdc/index.html>.

23-25 **FLORIDA** - 3<sup>rd</sup> Florida Snow Ball, Tampa, FL. Contra Dance Weekend w/ dance & music workshops. Info: Tampa Friends of Old-Time Dance, Stan & Linda Prince 813-823-2725; e-mail: [stanrp@aol.com](mailto:stanrp@aol.com).

23-25 **OREGON** '98 Oregon Midwinter Festival, Lane County Fairground, Eugene, OR. Info: Leonard Snodgrass and Joyce Johnson 541-687-6994.

## FEBRUARY '98

13-14 **UTAH** - 20<sup>th</sup> Jamboree of the Sunshine Dancers SD Club of St. George, UT. MS, Plus, A-1, A-2 & Rounds. Info: Dave & Alice Harbour, PO Box 461133, Leeds, UT 84746-1133.

20-21 **ALABAMA** - 38<sup>th</sup> Annual Dixie Jamboree, Montgomery, AL. Info: John and Jean Ducady, 404 Apache Dr, Montgomery, AL 36117; 334-244-0116.

27-28 **LOUISIANA** - Dogwood Celebration, Bogalusa, LA. Info: Chick & Audrey Boyd, 504-986-2611 (home); 504-986-3212 (work); Sam & Sally Lancaster 504-732-7327.

27-1 **FLORIDA** - Fantasy A2 Weekend, Melbourne, FL. Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935; e-mail: dbennett@palmnet.net.

### **MARCH '98**

13-14 **VERMONT** - 29<sup>th</sup> Maple Sugar Dance Festival, S Burlington, VT. Info: 802-879-0760 or 802-453-5161.

20-21 **CALIFORNIA** - 30<sup>th</sup> North State Dancers' Assoc. SD Jamboree, Anderson, CA. Info: Bev Dunn 916-243-2221 or Patti Martin 916-365-7045, or write North State Dancers' Assoc., Inc., PO Box 146, Redding, CA 96099.

### **APRIL '98**

3-5 **ARKANSAS** - 6<sup>th</sup> Jamboree USA, Pine Bluff, AR. Info: Wayne & Shari Parsons, PO Box 23242, Oklahoma City, OK 73123; 405-721-5811 or Skeeter Bonner, 500 Buckboard Ln., Midwest City, OK 73130; 405-769-6868.

9-12 **CANADA** - Chase the Bunny '98, Ottawa, Ontario. Info: Larry White 613-738-2078 e-mail: bk191@freenet.carleton.ca.

10-13 **NEW ZEALAND** - 25<sup>th</sup> TAUPUO Easter Festival, Taupo, NZ. Info: Phil & Barbara Hanlen, 1080 Park Rd, Belmont, Hutt City, New Zealand; Ph: (04)565-1979; fax: (04)565-1972.

24-25 **MASSACHUSETTS** - 40<sup>th</sup> New England S&RD Convention, North

Shore, MA. Info: John & Sue Sullivan, PO Box 3434, Framingham, MA 01705; Ph: 888-2-NEWENG

25-26 **NEBRASKA** - W Nebraska S/RD Assoc's 29<sup>th</sup> Festival, Info: Al & Clara Ewoldt, PO Box 187, Stapleton, NE 69163.

### **MAY '98**

1-2 **UTAH** - Springtime Spectacular, Ogden, UT. Info: Valerie Smith, 629 North 1950 East, St George, UT 84790; 801-673-8068.

1-3 **NEW YORK** - May Day Weekend, Lake George, NY. Info: Bob Bourassa, 3459 Rt. 9 Lot 62, Hudson, NY 12534; 518-851-9091.

7-9 **CANADA** - 37<sup>th</sup> International SRD Conv, Hamilton, Ontario, Canada. Info: Dorothy Budge, 2435 Kipling Ave. #905, Etobicoke, ON M9V 3A7; 416-746-7649.

15-17 **MICHIGAN** - NW Michigan S/RD Council's 43<sup>rd</sup> Spring Festival, Traverse City, MI. New festival format; entire program by national callers/cuers. Ted & Beth Johnson, 218 Harris St., Cadillac, MI 49601; 616-775-2697.

22-23 **PENNSYLVANIA** - Cannonaders' 39<sup>th</sup> SD Roundup, Gettysburg, PA. Info: Fred & Eleanor Cashman, 1203 East Berlin Rd, New Oxford, PA 17350; 717-528-4442.

22-25 **MONTANA** - 27<sup>th</sup> Montana State SRD Festival, West, Missoula, MT. Info: Doug & Candy Drader 406-721-1358 (voice) or 406-728-7358 (recording); www.cybernet1.com/missoula.sq-rd-dancers.

22-25 **WASHINGTON** - 35<sup>th</sup> Memorial Day Campout, Olympia, WA. Info: Pete & Claudia Murray, 4006 Wiggins Rd, SE Olympia, WA 98501. 360-459-1724; fax: 360-923-9112; e-mail: pjmmurray@sprynet.com

**24-26 NEVADA** - 51<sup>st</sup> Silver State SRD Festival, Reno, NV. Info: 702-674-1400; fax 702-673-2801; e-mail srq-rnd@dancereno.reno.nv.us.

**29-31 NEW ZEALAND** - 32<sup>nd</sup> National SRD Conv, Tauranga, NZ. Caller/Cuer inquiries: The Secretary, NZCCA include, Crawford Rd., RD 1, Tauranga, New Zealand. Registration/General info: The Secretary, 32<sup>nd</sup> National Square & Round Dance, Inc., PO Box 600, Tauranga, New Zealand; fax: (07)576-8288.

### **JUNE '98**

**4-8 AUSTRALIA** - 39<sup>th</sup> Australian National SD Conv, Adelaide, South Australia. Info: David Woodget, 31 Lorie-keet Avenue, Modbury Heights, South Australia 5092.

**12-13 COLORADO** - 44<sup>th</sup> Colorado State SD Festival-Kachina Pow Wow, Pueblo, CO. Info: Gene & Elnora Lorje 719-485-3433; Pre-registration Andy and Verda Bistline 719-599-8193.

**24-27 NORTH CAROLINA** - 47<sup>th</sup> National Square Dance Conv, Charlotte, North Carolina. Info: Gene & Connie Triplett, 522 Walnut Point Drive, Matthews, NC 28105; 707-847-7722.

### **JULY '98**

**10-12 CALIFORNIA** - 13<sup>th</sup> San Diego Contra Dance Weekend, San Diego, CA. Contra, quadrille, English country, folk & round dancing. Info: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; 909-867-5366.

**16-18 CANADA** - 11<sup>th</sup> Canadian National SRD Conv, Ottawa, Canada. Info: Conv. '98, Box 5746, Ottawa Stn LCD-Merivale, Ottawa, ON K2C 3M1; Phone/fax: 613-225-7904; e-mail: ab719@freenet.carleton.ca.

**17-19 WISCONSIN** - 39<sup>th</sup> Wisconsin SRD Conv, Racine, WI. Info: Jimmie & Deanna Burss, 8018 Euclid Ave, Milwaukee, WI 53219 or Chuck & Sue Jacobson, 7412 Eaton Lane, Greendale, WI 53129.

**22-25 CALIFORNIA** - USA West Square Dance Convention, San Francisco, CA. Info: Jim Maczko 3775 Boyd Ave #88, San Diego, CA 92111; 619-569-8216 (fax/phone); Craig Veteran, 2018 Scally Ct, Concord, CA 94518; 510-676-2925.

**23-26 CALIFORNIA** - Universal RD Council's 22<sup>nd</sup> International Conv, San Jose, CA. Info: Frank & Minnie Buck, 4888 Tilden Dr., San Jose, CA 95124; 408-377-1508; e-mail: FEBUCK@postoffice.worldnet.att.net.

**24-26 ILLINOIS** - 15<sup>th</sup> State Council of Illinois SD Assoc Conv, Peoria, IL. Info: Jerry Holtz, 309-685-4000.

### **AUGUST '98**

**7-9 WEST VIRGINIA** - 27<sup>th</sup> SRD Conv, Buckhannon, WV. Info: Diana Payne, 645 Locust Ave., Clarksburg, WV 26301; 304-622-0585.

**14-16 MICHIGAN** - 37<sup>th</sup> Michigan State SRD Conv, Battle Creek, MI. Info: Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; 517-351-5603; fax: 517-351-3147; e-mail: Netty\_Wellman@MSN.com, or Tom & Noreen Sidnam, 616-965-4952.

**21-22 OHIO** - Cincinnati SRD Festival, Sharonville, OH. Info: Fred & Barb Dorsey, 513-367-2334; e-mail: fredbarb@concentric.net.

### **OCTOBER '98**

**16-17 INDIANA** - 9<sup>th</sup> Indiana Square Dance Convention, Muncie, IN. Info: Nelson Burkholder, 19774 CR 142, New Paris, IN 46553; 219-831-4553.

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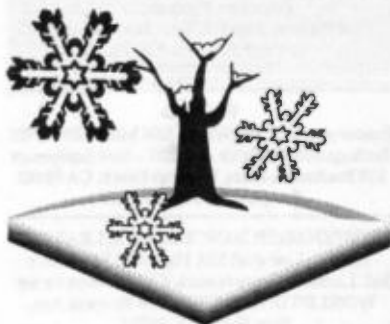
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